

NOVEMBER 3, 1951

# MOTION PICTURE HERALD

## ALLIED

*seeks answers to:*

COMPETTIVE BIDS

ARBITRATION

HIGH FILM RENTALS



**REVIEWS** (in Product Digest): STARLIFT, I WANT YOU, THE BROWNING VERSION, A CHRISTMAS CAROL, THE LIGHT TOUCH, CAVE OF OUTLAWS, THE TANKS ARE COMING, UNKNOWN WORLD, THE STRANGE DOOR, SOUTH OF CALIENTE, UTAH WAGON TRAIN

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Thanks for your loyal support and your confidence.

Thanks for your encouragement that inspires us to create for you attractions of the magnitude that makes M-G-M symbol of the Biggest.

Thanks for the showmanly effort, skill and enthusiasm with which you have assisted us in the promotion of our product.

Thanks because all of these are wrapped in the precious bond of friendship.

## HIGHLIGHTS

of the Meeting Oct. 22-24  
of M-G-M Representatives  
in Chicago

### "QUO VADIS" (Technicolor)

Giant promotion plans blanket the nation. Display of showmanship materials; ad campaigns; massive accessory arsenal; tremendous exploitation tie-ups.

### "AN AMERICAN IN PARIS" (Technicolor)

Thrilling report: Boston (2 theatres) best in 5 years. Providence, Syracuse, Akron, Pittsburgh best in 5 years except "Battleground." Frisco, New Orleans, Evansville top "Battleground." 5th week Frisco and Cleveland. Tops "Show Boat" nationally by 15%.

### "ACROSS THE WIDE MISSOURI" (Technicolor)

Reports of outstanding business everywhere for this truly gigantic Technicolor outdoor adventure drama.

### "CALLAWAY WENT THATAWAY"

Trade Shows Nov. 8 will acquaint industry with M-G-M's sensational comedy that will delight the nation in its gala Christmas-New Year's engagements.

### "WESTWARD THE WOMEN"

Announcement of unprecedented advertising campaign. Long-range national saturation to launch another M-G-M Big One, a showmanship Giant.

## GREAT PRODUCTION NEWS!

The product announcement confirmed this forecast in Hollywood Reporter: "The high confidence of M-G-M and their bankers in the sound outlook for motion pictures is demonstrated by their all-time record investment." Among just a few of the Big Ones discussed were "The Wild North" (Anso Color), "Ivanhoe" (Tech.), "Belle of New York" (Tech.), "Singin' In The Rain" (Tech.), "The Merry Widow" (Tech.), "Scaramouche" (Tech.), "Lovely To Look At" (Tech.), "Skirts Ahoy" (Tech.), "The Student Prince" (Tech.) and many more

NEXT WEEK

# TANKS ARE COMING



"THE TANKS ARE COMING" STARRING STEVE COCHRAN ★ PHILIP CAREY



# THE

# RE



**Next week  
the screen  
opens its  
arms to  
those  
iron-nerved  
Yanks  
in Tanks  
who open  
the way!  
They're  
coming in  
with a roar  
and you  
couldn't ask  
for more —  
from  
**WARNER  
BROS.****

**MARI ALDON**

Screen Play by ROBERT HARDY ANDREWS • Directed by LEWIS SEILER • Produced by BRYAN FOY



It's 'Movietime U.S.A.'—Now and Every Day!



# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher



MARTIN QUIGLEY, JR., Editor

Vol. 185, No. 5

November 3, 1951

## The Allied Spirit

**A**SSEMBLED in New York this week for what was heralded as the largest gathering of exhibitors in many years, delegates to the Allied States Association of Motion Picture Exhibitors tackled three major problems: competitive bidding, arbitration and high film rentals.

No one should be disappointed that the convention could not find completely satisfactory answers to those problems. No one of them lends itself to easy solution. However, the constructive discussions of the delegates have not only been of service to themselves by providing an exchange of information but also the forums contributed to industry enlightenment on exhibition conditions throughout the country.

Those who have followed closely the history of exhibitor organizations may properly continue to be pleased at Allied's growth in size and widening industry vision. For instance during the time COMPO was first being planned, chief anxiety centered on the question, "Will Allied go along?" Although Allied's endorsement of COMPO initially was on a rather tentative basis and still is subject to year-by-year review, the Allied officials and other members of COMPO have been in the very forefront of those working for COMPO. Allied not only has "gone along" but now calls out to others to equal its record in support of COMPO and its work for the betterment of the industry as a whole.

The new outlook of Allied is by no means restricted to COMPO and the Movietime U.S.A. campaign. Allied convention speakers manifested a healthy, though realistic, optimism about the future of the motion picture business in general and exhibition in particular. In the words of the keynote address of Mr. Abram F. Myers, Allied chairman of the board and general counsel, "The spirit of the industry has been revived by those who must save it." No one would question the fact that the first line of the industry for defense and attack is the individual theatre owner, operating in the community where he lives.

**A**LLIED, of course, plans to continue its traditional, vigorous activities on behalf of the welfare of its members. But it is likely that more and more attention will be given to topics on which a common ground can be found with other organizations and other branches of the industry. As Mr. Myers said, "We have only begun to scratch the surface of our opportunities in the matter of beneficial cooperative undertakings." He made it clear that, in his view, industry public relations can be enhanced and threats of Government controls avoided only if everyone recognizes his responsibilities.

In a departure from former practice, the Allied board voted before the convention opened to submit for general discussion trade practice problems prior to taking any action. In this way resolutions passed by the convention could be considered at a special board meeting the day after the convention adjourned instead of postponed for several months until the next regular board session. Having board meetings both before and after the convention should tend to make national Allied more immediately responsive to the views of members of individual regional units.

It would be appropriate for all members of the industry to join in the salute to the men honored at the Allied convention

banquet: Mr. Adolph Zukor for years of distinguished service to the industry; Mr. Robert J. O'Donnell and Col. H. A. Cole for their work on the Movietime U.S.A. drive and Mr. Trueman T. Rembusch for contributions to exhibitors' information in the field of electronics.

For the success of the convention, chief credit is due Mr. Wilbur Snaper, president of New Jersey Allied, the host unit, Mr. Rembusch, Allied president, Mr. Myers and to the hundreds of exhibitors who took part in the discussions. It is to be hoped that on their return home the exhibitors will talk over with other showmen their impressions. After all a convention best serves its purpose when it stimulates thinking and acting not only during the short sessions but in the weeks and months ahead.

■ ■ ■

## Fight Local Taxes

**W**HILE the next national campaign to persuade Congress to remove the tax on theatre admissions must be put off until the next general tax law is under consideration, exhibitors everywhere should be alert to the threats of increased pressures for local and state admission levies. Whenever such taxes are proposed the officials concerned, and the local citizenry must be made to realize that theatrical entertainment is not a luxury but a necessity today.

Under the labors and stresses of modern life, theatrical entertainment is recognized by all moral and social leaders as a necessity for the people. No legislator in his right mind would think of a tax on bread, yet there is an element of necessity that is present both with respect to food and entertainment.

In the price scale, motion picture entertainment is by no means a luxury item. It is the biggest amusement value obtainable by the public. A tax on movie tickets very closely approaches the worst possible form of taxation in the public interest because, in the main, it places a financial burden on the small wage earner. It is this group that is most in need of assistance rather than discriminatory handicaps imposed by any governmental body.

■ ■ ■

**Q** "Previews of Entertainment Through June, 1952" is the title of a new Bantam Book by Mr. Gilbert Seldes. The first section of the book deals with motion pictures and it is evident that the author intended to be helpful in guiding potential patrons to attractions that would please them. Yet the very first sentence of introduction of the film section is misleading: "The kinds of pictures you will see next year depend to a degree on where you live." The greatest asset of the motion picture is its universality. With rare exceptions all Hollywood pictures are played in theatres accessible to all regular patrons. Mr. Seldes asserts that "two kinds of pictures are being made," one for "big downtown palaces" and the other for "neighborhood theatres and small towns." The writer attempts to prove his thesis with a citation of the success of the "Ma and Pa Kettle" films. It would seem that Mr. Seldes does not attend enough theatres to know that, generally speaking, a successful film does well in all types of situations, here and abroad. The exceptions to this rule are few.

# Letters to the Herald

## Stereoscopic Films

TO THE EDITOR:

With great interest I always read your articles about new processes and theatre installations in *MOTION PICTURE HERALD* and the *Better Theatres* section.

To create new interest in the motion picture theatre there is no doubt that stereoscopic pictures are the only means (next to the perfect extra large screen projection of "flat" films) to do so.

But, emanating from the theatre owners or from the film producing companies, in any case stereo has to use the best processes now available because every deviation from the high standards created by the "flat" film will hamper its introduction. It finally is the public which has to be wooed back to the theatres and the public will not stand for less brilliant projection, less good definition, or eye strain. The furthest it will condescend to go is to wear pola-spectacles, but this too has to be solved as soon as possible by the utilization of an autovision stereoprojection system.

### Work Now Going On

It is a fact that very serious research work on stereofilm production and autovision projection systems is going on in England, France, Belgium, Holland and Western Germany, and that the most important advances in the subject have been made in Europe. There is to my mind no doubt that these very important problems have been solved:

1. The fundamental formula for making stereopictures in such a way that there is no eye strain and full, true-to-life depth in all pictures, whether closeup, medium shot or long shot.

2. A universal 35mm single stereofilm camera, enabling the simultaneous photography on a single film of left and right images (alternate frame method), each of full standard dimensions, suitable for any existing or future stereo method.

3. Single 35mm film stereofilm projection without the use of Vectograph film or lenticulated film.

4. Long strides have been made in England, Belgium and Holland toward the solution of the only remaining problem, that of autovision.

Until problem number 4 is solved the polarized light method has to be used and it is very gratifying that at the stereofilm showings at the recent Festival of Britain about 600,000 visitors, paying 80 cents for a one-hour program of which 20 minutes was

## HIGHEST STANDARD

To the Editor:

It gives me very great pleasure to submit to you my completed application form for membership in the Managers' Round Table.

I am already a member of one or two British Showmanship Guilds but, after reading several *Motion Picture Herald*s I am convinced that you set the very highest standard in every aspect of Showmanship and film exploitation. Your candid and forthright articles have helped a great deal in planning my own campaigns and, by taking note of your suggestions, I have avoided the pitfalls which I might otherwise have fallen into.

I look forward to receiving my membership card so that I may then forward to you details of my recent campaigns and I hope that I may soon be among the contenders for the Annual Quigley Awards.—T. A. JACKSON, *Odeon Theatre, Leeds 1, Yorkshire, England.*

uninteresting television, were quite content to wear spectacles.

Now, although it is gratifying to read in your paper that a company is considering the use of Vectograph film and/or lenticulated film for stereofilm projection, there is reason to doubt that the firms planning such production are sufficiently informed about the advantages and possibilities of what I should like to call Minibase Stereotaking.

It is due to Mr. F. H. Reijnders of Holland that a minibase, miniangle stereotaking formula was found (part of a method patented in many countries) under which stereofilms can be taken of any subject, long shot or closeup. This formula requires a camera having a continuously variable adjustment of the stereobase according to the distance from the camera to the subject, the focal length of the lens in use being a factor of importance.

The difficulty then was to build a single 35mm stereocamera which would provide this variety of stereobases. It was only this year that I found a solution to this problem, which solution now is the subject of patent applications in various countries. The camera is called the Verivision (registered trade mark) and was demonstrated for the first time to the experts responsible for the Festival of Britain programme. These ex-

perts, notably Mr. Raymond Spottiswoode, are rather enthusiastic about it.

The main characteristics of the camera are: It can be built from any standard motion picture camera, provided the film pull can be doubled so that two standard frames pass the enlarged gate at the same time. Special double lens objectives are used. The camera speed is 24 double frames per second. Since the left and right images are photographed simultaneously, no "time-parallax" occurs and the images are rock steady in position against each other, which never is the case with a double stereofilm camera. The thus modified camera is placed on a special tripod which allows regulation of the stereoangle and of the stereobase by adjustment of one of the two front aluminized mirrors against a scale which is calibrated in feet for the distance from camera.

### Automatically in Position

The two images are automatically in the right alternating positions on the negative film so that by the usual printing process a single stereofilm positive is obtained. Of course, it is also possible to print separate positives by alternate printing.

In addition to this camera, through the efforts of E. H. Wright of England and F. B. A. Prinsen of Holland there is now available also a single theatre projector which projects a single stereofilm with alternate images by using a double gate and a polafilter and prism attachment. Special positives, Vectograph or lenticulated, are not needed. It gives perfect stereo.

In my opinion, these inventions solve the important points. The only point remaining is autovision. At the moment it is not even theoretically clear whether it is possible to find a solution for autovision commercially acceptable to theatres. . . . It is therefore wise to base all present stereofilm production plans on the use of polarized light. Is this such a drawback? A Gallup poll found that in the U. S. one-third of the population always wears spectacles and another one-third now and then. Is it therefore risky to surmise that these two-thirds would not be against using a lightweight polaspectacle in a theatre provided they see something out of the ordinary? In my opinion it is not.

In the interests of stereofilm in general I am willing to answer any questions and also to describe more fully any points in this letter which may be of interest.—DR. F. A. WEBER, *Mech. Eng., Ruychroeklaan 153, The Hague, Holland.*



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# ON THE HORIZON

*Developments and trends that shape the motion picture industry's future.*

► What to produce and how much is a question occupying the major attention of Hollywood and home office executives to an extent and in variations not noticeable since the days of the transition to sound. The tenderness and unexpected turns of the box office since its late summer recovery have made the producers more conscious than ever of the problems of both the quality and quantity of studio programs.

► The annual Academy Oscar fever is beginning to raise Hollywood's temperature. This week the Academy announced that the awards would be held March 20 at the Pantages theatre. There will be the usual scramble for bookings of pictures into Los Angeles theatres to meet the December 31 Academy deadline.

► The debate, discussion and examination of the competitive bidding situation will continue for a long time. In spite of the airing the problem has had, no satisfactory alternative proposal for selling in certain areas has as yet been proposed.

► The star tour idea, given its greatest impetus by the Movietime junkets, in spite of some disappointments, was so generally successful that there are certain to be more and more of them. Exhibitors generally were pleased and gratified and Hollywood, somewhat to its surprise, found that it liked the idea.

► The National Association of Radio and Television Broadcasters recently endorsed a code of ethics for television and the Association's board is expected to approve it in Washington next month. The Code provides for a "watchdog" committee to sift programming and hear complaints, but the document has no teeth to enforce its provisions. An attempt will be made soon to put power behind the Code.

► The British election results will mean no immediate change in the American motion picture industry's present monetary agreement with that country, but a considerable change in the atmosphere of the negotiations can be expected when the representatives get together next year to renegotiate the pact. The Conservative Chancellor of the Exchequer, Richard Austen Butler, may be a tougher trader than was Hugh Gaitskell, the last Labour member to fill the post.

► The number of low-cost theatre television systems exhibited at the Allied convention indicates the manufacturers' realization of the importance of bringing out large-screen units within reach of the small-town theatre operator. If enough of these units are sold, it may have a decided effect on the price asked by RCA for its large-screen equipment. One unit advertised at the Allied show cost only \$3,750, with one-third down and the balance payable in 18 months. Altogether, four large-screen systems were represented at the convention.

► The pick-up of ABC-TV's "Crusade in the Pacific" by the Guild newsreel theatre in New York, simultaneous with the premiere of the new series for the home, may set an important new pattern in relations between exhibition and television. The house on Wednesday carried the entire broadcast on its large screen, including the commercials. There appears to be increasing sentiment among exhibitors in favor of carrying important television programs, even if it means inclusion of commercial plugs. It is reasoned that patrons may come to the theatre if they can see both a film and a TV show which they might not want to miss.

► The threatened cut-back on production of black-and-white television receivers may well reverberate in exhibition. If set production is limited, the government is certain to clamp down also on materials that go into the making of large-screen television projector-receivers. And that may stop the expansion of theatre T-V for the duration of the emergency.

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# This week in pictures



Photos by the Herald

OPENING, of the Lee Theatre, Fort Lee, New Jersey, last week, accompanied by cocktails and a buffet supper for friends and business associates of owners B. S. Moss and his son, Charles. At the right, Charles, directing the circuit, poses in the outer lobby with architect Max Roche, center, and consultant Ben Schlanger, right.



By the Herald

PLANNING the December 12 amusement division dinner for sale of Israel Bonds: the New York luncheon last week. In array are William Morris, Jr., Martin Levine, Herman Gelber, Max A. Cohen, and David Kluger.



By the Herald

JACK LEVIN, right, was host to editors and writers of trade journals at a Hotel Astor, New York luncheon last week. He has established Jack Levin Associates, research organization. With him is Richard Malkin, assistant. Mr. Levin formerly was executive vice-president of Confidential Reports.



By the Herald

ANATOLE LITVAK, right, producer-director of 20th-Fox's "Decision Before Dawn" in Germany, said in New York last week that Germany is becoming an important market, and that the European public is as wise as the American in shopping for pictures.



JACK COHEN, left, Columbia executive vice-president, receives at a Mexico City ceremony a diploma from Mayor Gonzales Cardenas naming him a "distinguished guest."



TYRONE POWER receives last minute instructions from director Roy Baker before a scene with Ann Blyth in "I'll Never Forget You," romantic Technicolor drama by 20th Century-Fox for December release.



THAT "PICK-UP" GIRL, Beverly Michaels, is back in "The Girl on the Bridge," Hugo Haas production which goes to theatres next month. Haas, above, co-stars in his film.



GOLDEN GIRL, Mitzi Gaynor, is the pert, pretty miss who sings-and-dances her way to stardom in "Golden Girl," world premiering in San Francisco November 8.



JEAN PETERS' philosophy is that the sword is mightier than the skirt, left, in 20th Century-Fox's "Anne of the Indies," Technicolor swashbuckler of 18th Century piracy, currently in release with Debra Paget also starred.

(Advertisement)



JAUNT IN GERMANY is taken by Richard Basehart and Hildegard Neff after completing 18 months of location filming for "Decision Before Dawn," 20th Century-Fox's epic drama directed by Anatole Litvak. Gary Merrill and Oskar Werner are co-featured with the strolling players.

# ALLIED TACKLES BRACE OF PROBLEMS: RENTALS, ARBITRATION, BIDDING

by FRED HIFT

Comforted by the evident improvement in business and now again fully confident of the future of the industry, the Allied States Association convention in New York this week settled down to a calm, analytical survey and discussion of trade practices and other problems.

The convention, which was held at the Hotel Biltmore, had an unusually high attendance. More than 500 Allied members from all over the nation met in general sessions and at the film clinics to present their views, ask questions and listen to the experiences and counsel of their fellow exhibitors.

There were few problems facing exhibition today that were not explored at the convention, with the sales managers of most of the distributing companies on hand for a lively give-and-take.

And clearly discernible amid the talk and discussion was a desire for closer industry unity and cooperation. It was an attitude that found expression in every major convention speech as representatives of exhibition, distribution and production emphasized the need to cater to the common interest in the face of crisis and competition.

But the convention was far from being all sweetness and light. Vigorous complaints over company trade practices were voiced at the film clinics Wednesday morning and summed up on the floor that same afternoon by Nathan Yamins. Outstanding in the general discussion was the companies' pre-release policy which, speaker after speaker charged, was a disguise for obtaining higher admission prices. The issue also was pictured as an injustice to competitive-run houses which are not given a chance to bid on the films.

## Theatre TV Systems Dominate Trade Show

Between sessions, the Allied members spilled out into the rooms accommodating the trade show which this year was dominated by various systems of low-priced theatre television.

The meeting differed in several important aspects from prior Allied conventions, not only because of the calmness of its deliberations, but also because of the shift of emphasis which transferred the burden of decision from the Allied board to the convention itself.

The board, meeting in pre-convention session, decided to let such prime issues as arbitration, competitive bidding, film prices, print shortages and incentive selling go to the floor for determination. Abram F. Myers, Allied's dynamic board chairman and general counsel, gave two reasons for this change.

"First," he said, "exhibitors in the convention should share in the responsibilities for

formulating policies; and, second, the convention is so large, it is a fair cross-section of exhibitors from all over the country." At the convention, the film clinics acted in fact as committees which later reported to the whole convention.

The board also:

1. Renewed Allied's membership in the Council of Motion Picture Organizations for another year, but made it clear it would like to see more regional units get on the band-wagon.

2. Awarded next year's national convention to Chicago, with Jack Kirsch to be the chairman. The date remains to be set.

3. Decided to hold the spring board meeting at Colorado Springs, to tie in with the convention of Allied Rocky Mountain Association.

4. Received reports on television, but took no action.

5. Discussed Movietime U.S.A. and felt, despite some serious complaints, that it would be a good idea to do the whole thing over again next year.

The board was told that, with the excep-

tion of reissues, most of the prints now are on safety stock.

Mr. Myers refused to comment on discussions between national Allied and Eastern Pennsylvania Allied with a view to reinstatement of the unit in the national organization. Sidney E. Samuelson, head of the regional group, attended the board meeting and later met with the finance committee, presumably to bring the unit up to date on dues payments. Mr. Samuelson would not comment, but Mr. Myers pointed out that, at the time the suspension notice was sent out, it included an invitation for an Eastern Pennsylvania unit to come and confer with the Allied board on the occasion of the convention.

The convention got off to an impressive start at a luncheon which was attended by a number of company presidents. They and the Allied speakers stressed the broad common interests of exhibition and distribution, a note which was to ring through most of the convention.

The tone for the meeting was set in the pre-convention messages received by Wilbur Snaper, convention chairman and head of New Jersey Allied. Mr. Myers reminded Allied members that the organization had "never relaxed its efforts in behalf of the exhibitors." This he preceded with the suggestion that "in their preoccupation with other matters, exhibitor organizations seem to have lost some of their aggressiveness in protecting the interests of their members."

Trueman T. Rembusch, Allied president, came out for incentive selling and said: "Allied believes that there are broad areas



CHARLES NILES, Trueman Rembusch and Abram F. Myers



**BEN MARCUS, Nate Yamins and Jay Wooten**



**WALLY ALLEN, R. Vernon McGinnis, Morris Finkel, Fred Herrington**

### TV PLAYED DOWN

Television, while not underrated by the Allied members, was not one of the major factors discussed at the convention. Abram F. Myers, Allied board chairman and general counsel, summed up the attitude in a few sentences. Said he: "The panic is wearing off, either that or they're getting used to it. The many bad shows on television also may have something to do with it. However, it's still a terrific factor."

of common interest in the motion picture business in which the several branches, acting in good faith, can work in harmony for the common good." Harry M. Warner, president of Warner Brothers, called 1951 "a year of decision for the industry," and Nicholas M. Schenck declared that "if the producers produce well and the exhibitors exhibit well, the public won't be a flop."

In his keynote address, Mr. Myers, after describing last spring's gloom, said: "Partly as a result of these preachments (of confidence) and partly because of confidence gained from experiments in all-industry cooperation, but due mainly to a returning sense of balance and appreciation of the true greatness of our own industry, the dismal picture has changed."

"In a very short period of time the industry has lifted itself from the depth of despair to the heights of confidence and enthusiasm, as if by its own bootstraps."

He called the convention "the most representative gathering of our industry since the trade practice conference in 1927" and continued: "There always have been and always will be areas of conflict between the several branches. Human nature and the laws of the land will see to that. We would not eliminate bargaining and fair competition from this business if we could. But we are more united than ever before in our determination to protect this great industry."

"In all matters of common interest and



**LOU ABRAMSON, Leo Jones, Jack Kirsch, Wilbur Snaper, Harry Lowenstein**



**J. C. MOHRSTADT, Dr. J. B. Fishman and Ted Mann**

concern we appear here today as a united and aggressive industry—a fighting industry—no longer supine to the point of being contemptible."

He discussed Movietime and conceded that there was good reason for complaint in the manner in which it had been executed, but said it had been an experiment and a lesson well learned. He then gave the con-

vention a short history of Allied's part in attempts to bring arbitration to the industry and said that, while he had gained the impression from some companies that an efficient arbitration could be erected within the industry, "I made no progress whatever in regard to competitive bidding."

Continuing on the subject of arbitration,  
(Continued on following page)



## ALLIED MEETS

(Continued from preceding page)

Mr. Myers pointed out that an arbitration system "is not necessary to arbitration, although if the practice is to be widely followed, it is a great convenience. While I think the agitation for arbitration has become a bit hysterical, it is a question which the exhibitors should decide."

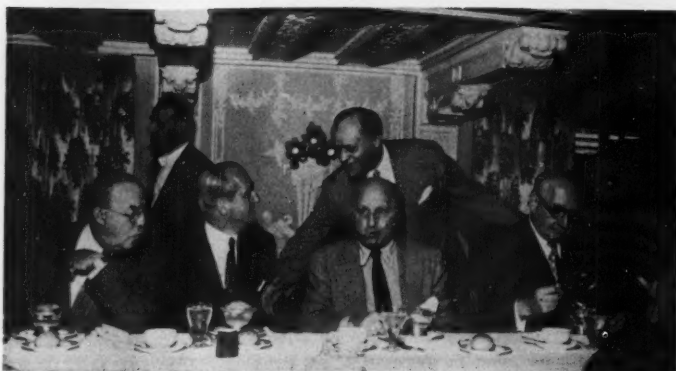
The Allied board chairman cited "the steady and seemingly inexorable increase in the price of film" as the third major problem before the convention and stressed again that "the welfare of the distributor is inextricably intermingled with that of the exhibitors and when there is a box office decline it is a common disaster—the one should not attempt to escape unscathed by shoving his losses onto the other."

Mr. Myers ended with the observation that he had detected among exhibitors "a strong disposition to blame the distributors for saddling upon them an unfair share of the losses resulting from the box office recession, which, I hope and pray, is rapidly drawing to a close."

### Myers Calls For a Fair Division of Patron Dollar

"If these complaints are well-founded, then it is no excuse to say, as some distributor spokesmen do, that the remedy is for the exhibitors to bestir themselves and get more patrons into the theatre. Of course they should do that. But a fair division of the box office dollar as between distributor and exhibitor can not be dependent on changes in economic divisions, giving the distributor a larger proportionate share when times are bad than when times are good."

The convention opened Tuesday with the luncheon and the open meeting, featuring the keynote speech. Film clinics were held Wednesday and Thursday mornings. Wednesday afternoon was given over to an open forum, with the sales managers of the distributing companies in attendance. Dore Schary, Metro vice-president in charge of



JACK COHN, Ned E. Depinet, Barney Balaban, Major Albert Warner; standing, George Dembow



STEVE BROIDY, Arthur Krim, Nate Blumberg

production, also spoke. The closing business session and open forum was scheduled for Thursday afternoon and the convention banquet took place that night. The board was held over for a post-convention meeting Friday.

At the banquet, handsomely embossed

plaques were awarded by Allied States to Adolph Zukor, R. J. O'Donnell, H. A. Cole and Mr. Rembusch.

At the Tuesday luncheon, Mr. Rembusch introduced the various speakers, many of whom echoed Mr. Myers' expressed hope that the convention would "lead to a better understanding and more friendly relations among all branches of the industry." Ned E. Depinet, president of COMPO and of RKO, gave an account of COMPO activities and Barney Balaban expressed hope "that we can get together on a continuing, constructive basis to further the best interests of the entire industry."

Al Lichtman, vice-president of Twentieth Century-Fox, hoped for an effective arbitration system "where your members and others can settle their difference. I am certain that such a tribunal can be healthier for the business than running to the courts of law or to the Department of Justice every time someone feels aggrieved."

Mr. Schary, presenting the production point of view to the convention, called for faith of the various segments of the industry in one-another. And he pointed out that producers do not operate in an artistic vacuum. "As picture makers we are forever analyzing our mistakes and trying to

(Continued on page 16)



HAMILTON DURKEE, Elmer Nolte and Lauritz Garman

### N.S.S. SOUVENIR TRAILER IN DEMAND

They were lining up at the National Screen Service studios at the Allied convention, with as many as 300 exhibitors taking advantage of the N.S.S. offer of a free convention souvenir on film. The memento consisted of a one-minute trailer showing the exhibitor delivering a message to his audience. The spot was edited to fit into the newsreel. Exhibitors facing the cameras were able to read from a script mounted on a board, or else were free to say anything they wished in the one-minute period. The prepared script had the speaker tell the audience of the many fine productions which he had seen while attending the Allied convention.



A HEART-WARMING SHORT SUBJECT ABOUT  
THE HOLY LAND, PAST, PRESENT AND FUTURE

# The MAGNETIC TIDE

COLOR BY  
CINECOLOR

Winner of  
Boston Film Festival's  
Merit Award—Venice  
Film Festival Diploma

Directed by  
**Dorothy SULLIVAN** Story & Narration by  
**MILDRED VERMONT** Screenplay by  
**BARISH** Edited by  
**DEAN KIRK**

Now When Israel Is  
In World's Spotlight

**A BIG  
PLUS  
FOR YOUR  
PROGRAM!**

Hadassah groups, Christian organizations  
and church societies everywhere are waiting  
to work with you. Roll up your sleeves and go  
to work for your theatre and humanity.

All proceeds go to CHILDREN OF  
PALESTINE which was formed by  
Christian and Jewish people in America.

**BOOK "THE MAGNETIC TIDE" NOW  
—WIN PRESTIGE FOR YOUR THEATRE!**

Distributed by Twentieth Century-Fox.

## UNANIMOUS ACCLAIM!

"The Magnetic Tide" brings the  
message that all men of good  
will are eager to help solve the  
problems of homeless children.  
—Mrs. Samuel W. Halarin,  
National President of Hadassah

"The film offers a thrilling chap-  
ter in our study of contemporary  
society."  
—Peter Sammartino,  
President Fairleigh Dickinson College

"Here is a picture for all faiths.  
Overflows with human interest."  
—Dr. Jay Wright, National  
Conference of Christians and Jews

"The twenty minutes of this film  
give one a spiritual experience  
the effects of which may well  
make a difference in your think-  
ing for the rest of your life."  
—Folsey Perkins, Minister,  
Knox's Chapel, Boston

## ALLIED MEETS

(Continued from page 14)

determine how we can reduce even further our margin of error," he said. "We solicit and welcome the opinions and advice of the critic, the distributor and the exhibitor, in an effort to find out if the error is a consistent one which we can avoid in the future."

"We must never become cynical of our patrons," he emphasized. "If we grant ourselves the opportunity of being wrong . . . then certainly we can assume that occasionally our audience may be wrong. You, the exhibitor, must have faith in us, and we, the producer, must have faith in you—and between us we must have faith in our audience," he declared.

### Schenck Makes Rare Convention Appearance

Prior to Mr. Schary's address, which was greeted with enthusiastic applause, Mr. Schenck put in one of his rare appearances at a convention. Speaking extemporaneously, he urged a common exhibitor-distributor effort for the good of the business.

The question-and-answer period which followed Wednesday afternoon with the sales managers or their representatives on the dais, was dominated by the pre-release question sparked by Twentieth Century-Fox's policy on "David and Bathsheba." Facing the large number of Allied exhibitors were Al Daff, manager of world sales for Universal; Charles Feldman, assistant sales manager of Universal; Maurice Goldstein of Monogram; Bernard Kanze of United Artists; Robert Mochrie, RKO; Abe Montague, Columbia; William F. Rodgers, Metro, and William Gehring, who subbed for Mr. Lichtman of 20th-Fox. Not represented were Warner Brothers and Paramount.

The session started with a lengthy, implied question by Col. A. H. Cole of Texas, who asked that film companies study sympathetically small operations grossing \$1,000 a week. "Has distribution ever considered finding out about the operating costs of these small houses," he asked. "The operating costs run to from 60 to 70 per cent of the gross. If operating costs are 60 per cent and more, and the terms asked run to 40 per cent, then you're just taking candy from a baby."

### Says Company Anxious To Serve Small House

Col. Cole was answered by Mr. Mochrie, who admitted that errors were made and that his company in particular was anxious to serve the small situations and come to equitable terms. Col. Cole replied with the assertion that the small situations should be handled as a class and not individually.

Benjamin Berger of Minneapolis called for incentive selling, declaring exhibitors needed an incentive instead of a "deceptive" (he admitted the word might not be found in the dictionary.) Mr. Rodgers demanded a definition of an incentive plan. "I know Mr. Berger doesn't like the sliding scale," he said. "Metro has sold practically all of



REV. PATRICK J. MASTERSON, Cardinal Spellman, Wilbur Snaper



MARTIN SMITH, Mr. and Mrs. William Ainsworth



RUBE SHOR and Sam Swiftow



ABRAM F. MYERS, keynote speaker

its top pictures on flat rental in a number of small towns."

Mr. Snaper launched the attack on pre-release engagements by his question, addressed to Mr. Gehring, on the policy followed for "David and Bathsheba." Mr. Gehring replied that all exhibitors who had played the picture had played it at higher

prices "of their own accord," a statement which was greeted by a roar of laughter from the convention. Later, Mr. Rodgers stated flatly that "Quo Vadis" would have pre-release engagements. Several exhibitors insisted that they had been asked to fix admissions at \$1 before being sold "David and Bathsheba."

LOOKING FORWARD...GOING FORWARD...WITH **WARNER BROS.**



LOOKING FORWARD TO

# "DISTANT DRUMS"

COLOR BY **TECHNICOLOR**



**It's for New Year's!** Florida's Everglades jungle-land of 1840 is its locale. And here it was filmed, in places where cameras never penetrated before. Technicolor records all the trackless terror of its bottomless quicksands and man-devouring wild-life to re-create the steaming battlefield of Captain Quincy Wyatt and his swamp-fighters of the savage Seminole Indian War. The role for Gary Cooper! Star-to-be Mari Aldon is the captive beauty. A United States Pictures production presented by Warner Bros.

It's 'Movietime U.S.A.'—Now and Every Day

# Terry Ramsaye Says



**C**OLOUR TELEVISION brings new and extraordinary dictations to industry by the Government. As the news pages have recorded, Charles E. Wilson, head of the office of Defense Mobilization, has asked, with the effect of an order, that the Columbia Broadcasting System suspend production of colour receivers. Apparently CBS welcomed the ruling, hastening to comply, in all directions, including its colour broadcasting. Since CBS colour has been having a difficult time, it was getting "off the hook."

The move was stated to be in conservation of materials for defense. Presently it was added that it was also to free engineers for military projects. That had an implausible after-thought quality.

But beyond Television, the procedure presumes the authority of Government to reach down into the details of manufacture and decide what an industry may do with its share of materials allotted to civilian use. There has so far appeared no suggestion that black-and-white television is to be controlled as to its share of materials for civilian use. The principle is revolutionary. That it should be announced by Mr. Wilson, fresh from such industrial eminence as the presidency of the General Electric Company, is astonishing.

As the executive head of that great corporation of vast competency Mr. Wilson was in the service of America.



THE PROMOTIONAL device of the Skouras Jamaica theatre, over on Long Island, of weekly family nights with \$1 admission for the entire brood is also an experiment in policy to be watched with interest. It is announced as an effort to war on today's spiraling prices, and a contribution to the Movietime U.S.A. campaign. Speaking of prices, one is reminded of an observation by the acute Jimmy Harrison of Atlanta, who said long ago: "Box office sales resistance in this business begins at two-bits—from there on you've got to sell."



TELEVISION is going to make revolutionary impress on the Latin lands to the south, we are promised by Senor G. Mestre of CMQ radio and television in Cuba. He made a convention speech in New York the other day. "Just as the airplane down there moved transportation in a leap from the age of the burro to the air without using railroads, so television, he considered, will leap from 'bad newspapers and ill conducted radio stations' to full service as a medium of entertainment and advertising.

Senor Mestre is not reported, however, on any arrangements to make their television any more enlightened, any more free than the press and radio. What happened to *La Prensa*!

There are no magic assurances for civilization in any of the media. They are conducted, ruled by people. Dictators are dictators. Bureaucrats try to be, too often are.



**SOUND NOTE**—If you have lived in impressionable years out in the open country perchance you are one of the many who are aware of the passing of the far flung voice of the locomotive whistle. It was as eerie as the night cry of migrating birds, a dolorously romantic call across the plains and down the mountain passes. Now the Diesels and the electric engines carry super-klaxons, emitting bull-blats suggesting an overgrown motor car. There have been complaints, so in the service of public relations the Southern Pacific has put out some statistics taken from an analysis of whistle costs on the 265 miles between Houston and Dallas. It is more than \$15,000 a year, \$42 a day at two-thirds of a cent per tooting 6,268 times a day, for crossings, signal towers and stations. No comparative figures per blat of the new tractions are supplied. Any difference is a questionable saving. Railroads may well treasure tradition and glamour. The new squeal is not pretty.



**SALARY STABILIZATION BOARD** subcommittee hearings bring forth Hollywood figures to say that "95 per cent of the actors realize, before costs, under \$10,000 a year in earnings" and that "90 per cent of these earn under \$5,000 a year." The dissemination of this in the press and speech-making might conduce to a better public perspective on that popular dreamland of gilded places, palm shaded pools and the galas from Sunset Boulevard to the Palm Springs oasis. Hometown, U.S.A. needs some facts, now and then.



**MEMORIES DEPARTMENT:** Page 1, drama section, New York *Herald Tribune*, September 16: Rouben Mamoulian says: "After I directed the first Technicolor movie, 'Becky Sharp,' I became so fascinated. . . . Page 7: Anna May Wong says: "Later I played in the first Technicolor picture ever made. It was 'Toll of the Sea.'" That's how research can become such an adventure.

# Autry Sues Republic on Films to TV

**HOLLYWOOD:** Cowboy star Gene Autry this week attempted to emulate Roy Rogers' legal victory, and sought a court order in Los Angeles District Court to prevent Republic Pictures from releasing his pictures to television.

Mr. Autry, through Martin Gang, his attorney, charged that Republic had no right to release his films to television on the ground that this constitutes a restraint of trade under the Sherman Anti-Trust Act and the Lanam Act.

He also complained that showing of his 1935 films was a fraud perpetrated against the public, and that the use of his films on TV was a violation of the loanout clause of his contract. No damages are being sought.

## Belgium Defers Curbs On U. S. Films, Money

The Belgian Government has agreed to defer the proposed restrictions on the import of United States films and remittances of American earnings, according to word received this week by the Motion Picture Association of America. The postponement came after a meeting in Brussels between Fayette Allport, European manager of the MPAA, and Belgian Government officials.

## \$1,000,000 Film Remittance Due from Italy Shortly

American motion picture companies are expected to receive shortly approximately \$1,000,000 from earnings in the Italian market, remittable under the new Italo-American film agreement, according to the Motion Picture Association of America. The main provisions of the agreement permit the Italian Government to free 50 per cent of American earnings, and provide for loans to help the Italian industry.

## Wage Brief Is Filed By Screen Actors Guild

The Screen Actors Guild this week filed a supplemental brief on film talent salary controls with the Wage Stabilization Board in Washington. The Guild was the first to take advantage of an invitation extended last week at the close of the hearings of the three-man talent panel, that witness can submit additional material should they desire to do so.

## RKO Employees Approve IATSE Unit as Agent

IATSE Motion Picture Home Office Employees Local No. H-63, by a vote of 123 to 20, this week was approved as the representative of RKO Service Corp., home office "white collar" employees, in collective bargaining. The voting was conducted by the National Labor Relations Board.



## NPA Allows 10 Projects, Denies Six

WASHINGTON: Crescent Amusement Co. has received permission from the National Production Authority to build a new \$903,000 theatre. No location was given. NPA said the project was approved because Crescent had the materials to build the theatre on hand already, and no allotment was needed.

The Crescent approval was one of 10 theatre projects approved either because materials were on hand or because they used less than the maximum amounts of steel, copper and aluminum. Six theatre projects were denied.

Other approved projects were: a \$44,550 drive-in, Max Zallen, Oxford, Me.; a \$10,300 drive-in, L. E. Jones, Mt. Airy, Md.; \$17,900 drive-in, Benning's Drive-ins, Inc.; Capitol Heights, Md.; a \$12,700 drive-in, Jack L. Jackson, Buchman, Va.; a \$12,100 drive-in, J. H. McClellan, Lovington, Va.; a \$20,000 drive-in, Arthur and Mathilda Brungraher Bay, Wisc.; a \$22,900 drive-in, Ray M. Warfield and C. L. Shearon, Sioux City, Ia.; a \$23,385 drive-in, George B. Elam, Winnsboro, La.; and an \$18,000 theatre for Gilroy Theatre Co., Inc., Gilroy, Cal.

The following projects were denied: A \$6,370 theatre for M. W. Lathrop, Oakdale, Cal.; a \$168,430 combination theatre and store project, Inter-mountain Theatre Supply Co., Tooele, Utah; a drive-in, L. N. Hynes, Nettleton, Ark.; a \$14,300 drive-in, J. M. Brown and Billy R. Haynes, Livingston, Tex.; a \$34,396 drive-in, Peninsula Amusement Corp., Prince George County, Md.; and a \$26,000 outdoor theatre for the Bowl Outdoor Theatre, West Haven, Conn.

### Sterling Opens a New Theatre Near Seattle

Sterling Theatres, Inc., recently opened a modern 1,500-seat theatre, the Northgate, at Northgate Shopping Center, a Seattle suburb. Decorated with an Indian motif, the theatre's features include Kroehrer lounge chairs, a floating screen and a special glass-enclosed "crying room" where parents with children can watch the show without disturbing the other patrons. John Danz, circuit president, has named Richard Newton manager.

### "Want You" at Criterion

"I Want You," Samuel Goldwyn film released by RKO Radio, will have its world premiere at the Broadway Criterion and will be the theatre's Christmas attraction.

### Lopert Acquires "Medium"

Lopert Films has acquired domestic distribution rights for "The Medium" from Lowendahl Productions, I. E. Lopert, president, announced in New York.

# HARVEY SLAPS "PRE-SELLING"

## Head of PCCITO Attacks Companies' Failure to Consider Main Street

SAN FRANCISCO: Strong criticism of the so-called "pre-selling" of motion pictures in the big cities was voiced here last week by Rotus Harvey, president of the Pacific Coast Conference of Independent Theatre Owners.

In a special message to members of his organization, Mr. Harvey said, "There was a time . . . when every 'Main Street' was a very important place, for there our pictures were sold to the public. . . . Now 'Main Street' is forgotten; everything stems from New York with the exception of production in Hollywood.

### Says New York Calls the Tune

"New York says when a picture is to be sold, for how much, when and where it is to be run, and creates and executes all publicity. The boys in New York apparently are laboring under the illusion that if they spend thousands of dollars on their first run in New York City, that extravagant splurge (which they do not recoup on the New York first runs) will rock our patrons on 'Main Street' and will make them flock to our theatres. The boys seem to think all they have to do is to place large advertisements in the national magazines and the picture is sold. How wrong can they be?"

Mr. Harvey particularly objected to the practice of previewing pictures for "everyone who will look at it so they can express their opinions in print in thousands of publications." This, he said, was called "pre-selling" the film, but he would call it "unselling the picture."

He also criticized the theatre previews to help out a "turkey" or to "bolster the last few days' run of another picture" and "the spending of gobs of money on Broadway (which does not do any good except for the Broadway theatre) and the running of beautiful misleading ads in all national magazines and in those which are continually harpooning us!"

### Public Aware of All Facts

After all this, Mr. Harvey said: "We get the picture. Our public by this time is well aware of all the facts about the picture . . . the Green Sheets have told all the women's clubs, PTA's, etc., just what type of picture it is, even the entire story content. The radio commentators have 'belled' it . . . one bell, it's buried; two bells, it's laying on the slab; three bells, it is in an ambulance; four bells, it's walking around, and five bells, 'happy days.' Every small town newspaper has already printed what their opinionated syndicated critics thought of the picture and their suggestions as to

whether the public should or should not see the picture, and unless we have a really early run the radio puts on the whole play!"

"Believe me, only a few pictures a year can run those hurdles and survive! A great many good pictures receive the 'kiss of death' long before they reach the theatres on 'Main Street.'"

### Suggests Correction

To correct this situation, Mr. Harvey said, he would:

1. Permit Hollywood to hold sneak previews.
2. Eliminate all commercial previews.
3. Hold screenings for exhibitors and trade publications as soon as possible after the picture is finished, not "wait until a couple of weeks before first run release."
4. "Forbid previews for the so-called critics. . . . Cut off the Filders, Parsons, Hoppers, etc., right at the pockets."
5. Curb the spending on Broadway "at the expense of the rest of the country."
6. Cut out advertising in national magazines.
7. Use the balance of the advertising budget and "spend it on 'Main Street' where it will do the most good."
8. "Leave the rest of the job to the exhibitor who knows how to sell his particular public."

With the added funds available to "Main Street" there would be high powered publicity, promotion and advertising campaigns in the "Main Street" areas, he said, adding that all this would be coupled "with the absence of harmful 'pre-unselling'."

## 15,000 Picture Firms Listed by Government

The United States Department of Commerce this week listed some 15,000 firms as in the motion picture business in the United States as of the end of March, 1951. This was the same number listed at the end of 1950. The survey covering production, distribution and exhibition indicated that some 300 firms had entered the field during the first quarter of this year. However, this was balanced by the 300 companies that left during the same period.

## NLRB Orders Elections In Three Fox Offices

The National Labor Relations Board in Washington this week ordered elections for employees of Twentieth Century-Fox to decide if they wanted to be represented by Local No. H-63 of IATSE, the District No. 65, Distributive, Processing and Office Workers, or neither. The voting, to be held within 30 days, applies to employees at Movietone, film exchange and the international office.



# TOA PANEL TO GO INTO ACTION *Urge More Movietime Star Tours*

## **Grievance Unit Regionals Will Start in New York, Second in Charlotte**

The Theatre Owners of America is not wasting any time in implementing its plan of regional meetings to hear and act on complaints of member exhibitors. The first of these meetings will be held at the Hotel Astor in New York November 16, the second in Charlotte, N. C., November 20 in conjunction with the annual convention of the Theatre Owners of North and South Carolina.

The setting up of specific dates and places for these "grievance" meetings is a direct result of complaints voiced by members at the recent TOA convention in New York, that the organization should take a more active hand in guiding the average exhibitor in his disputes with distributors and other local matters.

### **Planning Arbitration**

Following the New York convention, Mitchell Wolfson, newly-elected president, said that TOA was planning to establish a "voluntary" arbitration system on a regional basis. Apparently these meetings are the first step in this direction.

Exhibitors from Maine, New Hampshire, Vermont, Massachusetts, Rhode Island, Connecticut, New York, Pennsylvania, Washington, D. C., Virginia, West Virginia, Maryland, Delaware and New Jersey will be invited to attend the New York meeting. In Charlotte, the panel is expected to hear from theatre operators located in the southeastern states.

According to a report from Mrs. Walter Griffith, executive secretary of the Carolina exhibitor organization, the grievance panel will consist of Mr. Wolfson, Gael Sullivan, TOA executive director, Herman Levy, TOA general counsel, and herself. It was also indicated that Charles Skouras, TOA president, would be on the panel in Charlotte if he returns from Europe in time.

### **Emphasize Trade Practices**

There is no doubt that trade practice complaints and exhibitors' differences with distributors will be the main point of emphasis as far as the theatre owners are concerned, but, according to S. H. Fabian, New York area chairman, the panel will handle, in addition to trade practice complaints, a wide range of subjects.

"The regional meetings," Mr. Fabian said this week, "can provide a real service for TOA at both the national and local levels. There are many problems of taxation, censorship, arbitration, theatre television, and trade practices that require the advice and recommendations of exhibitors large and small. These meetings can provide a real

clearing house for these grievances and constructive suggestions."

Mr. Fabian added that he was "happy that the kick-off meeting will be in New York because we are anxious to strengthen our relationships with production and distribution, and have them understand more clearly some of the problems we face. These regional conferences can embrace any subject that the exhibitors desire to bring up, and that's why I want the agenda to be as flexible as possible, so that every exhibitor will have his say."

### **To Be in Session All Day**

Although the schedule of other grievance meetings is still in the tentative stage, it is understood that attempts will be made to have the panel's members meet with TOA members which convene every other month, successively, in Atlanta, Dallas, Los Angeles, Salt Lake City and Chicago.

In Charlotte, the panel will be in session all day Tuesday, November 20, at the Hotel Charlotte, where the convention will be held. Exhibitors with grievances will be asked to prepare written statements and also to state their views orally before the panel.

## **SAG Contract Extended In Lippert TV Issue**

The cancellation of the contract between the Screen Actors Guild and producer Robert L. Lippert has been extended for a 90-day period during which time his company and members of the Independent Motion Picture Producers Association will not be permitted to sell for television use films made for theatres. The new time limit will permit continuation of contract negotiations with the producers and to complete negotiations with the major companies and television film producers. The Guild emphasized that its policy is still to cancel contracts with producers who sell theatrical films made after August 1, 1948, for use on television, without first arranging extra compensation for the actors.

## **Possible Wage Increases Brings Studio Rent Rise**

The expected permission by the Government providing for wage increase to IATSE workers and other craft unions has brought about an increase in studio rental costs to independent producers. The studio managements putting these increases into immediate effect are the Motion Picture Centre; General Service Studios; RKO-Pathé; Samuel Goldwyn and Eagle Lion. Where the producers hire employees themselves, no change in costs is anticipated. The studios involved are anticipating the Government's approval of an approximate 18½ per cent pay increase.

Movietime U. S. A. rolled on this week as industry members all over the country continued to acclaim the star tours, and the radio series over 432 stations of the Liberty network entered the third week of its 13-week schedule.

Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, Movietime's sponsor, told the Motion Picture Exhibitors of Florida he would propose the "gratis production of public relations shorts by the industry as a means of financing future operations of COMPO." Mr. Mayer also proposed that future star caravans be staged over a longer period so that sufficient personalities are available for each exchange area.

This week, the radio series featured stars from current productions, as well as production personnel who discussed the films involved. The broadcasts were heard for a half-hour daily.

Typical of comments was the letter received by Robert J. O'Donnell, Movietime national director, from E. J. Mannix, MGM vice-president and general manager. Said Mr. Mannix: "Reports coming in . . . all seem to be very favorable and very enthusiastic."

There was praise too from outside the industry: the American Legion, meeting in annual convention in Miami, officially commended the industry on the 50th anniversary of the film theatre and presented scrolls to Walter Pidgeon, John Wayne and Ward Bond as representatives of the motion picture industry.

In Dallas, a luncheon at the Variety Club welcomed back the stars who had gone on a second tour of the area, and in New York, the *Journal-American* began a series of eight-column wide boxes in tribute to Movietime.

## **Columbia Sets Dividends**

Directors of Columbia Pictures have declared a dividend of 50 cents on the common stock and voting trust certificates, payable November 28, 1951 to stockholders of record November 14. There was also declared a 2½ per cent stock dividend on the common stock and voting trust certificates, payable in common stock December 28, 1951 to stockholders of record November 15.

## **Opens in Tennessee**

Crescent Amusement Company's new theatre in Columbia, Tenn., the Polk, has opened. Seating 1,250, it replaces the Princess, destroyed by fire in 1949.

## **To Open Crescent House**

The Tennessee, new house of the Crescent Amusement Company in Nashville, is scheduled for a Thanksgiving opening. The theatre cost \$1,000,000.

## Trade Needs Ideas, Daff Tells British

LONDON: Immediately following his theatre managers' convention at Harrogate, John Davis, managing director of the J. Arthur Rank Organization, called a joint General Film Distributors - Universal - International sales conference at the Dorchester Hotel here.

Al Daff, who remained here for the occasion after the Harrogate gathering, had some pertinent observations on the film business' future. "Our industry needs new ideas—they are the breath of life to us—and if new ideas cannot be thought up, then we need a new twist on old ideas," the U-I overseas head said.

Recalling how U. S. showmen had been frightened by the "bogey man" television, Mr. Daff went on: "You have read that the American industry was in trouble and that theatres were closing down. These things were true only because exhibitors, distributors and producers had lost their knack of showmanship. Either that, or they were too lazy to go out and sell. And as a consequence television began kicking the very daylight out of us good showmen."

"Universal was very fortunate. We still believed in showmanship. We still believed in every man in our organization getting that little bit extra and we expounded these theories in all our 31 branches in the U. S." Mr. Daff claimed there was no evidence that television was responsible for any theatres closing. In fact, said he, there are now 8,000 more theatres in America than in 1948.



Following discussions between the Cinematograph Exhibitors' Association and the Ministry of Fuel and Power it has been decided to ease winter lighting restrictions. The Ministry made two demands: 1. Where an exhibitor takes advantage of the concessions there must be an equivalent reduction in the power used inside the theatre. 2. A notice or slide must be exhibited telling audiences that additional lighting is used at entrances because power is reduced elsewhere.

Theatre men are concerned at the probability of total power-cuts interrupting their performances as soon as the weather worsens. Cuts were frequent last year.

### Buys Arkansas House

J. E. Singleton, Marked Tree, Ark., theatre owner, recently purchased the Grand theatre, Trumann, from Bob and Norris Taylor. Mr. Singleton owns the New theatre in Marked Tree and the Tyro in Tyronza.

### Filmack Has Singing Reel

A new "Auld Lang Syne" singing reel animated with the bouncing ball novelty has been completed in Hollywood by Dave Fleischer for Filmack Trailers.

### NEWS MAGAZINE GOES TO SCHOOLS

The News Magazine of the Screen, a public service feature of Warner Pathé News aimed directly at high schools and colleges, has just entered its second year of successful operation, according to Al Butterfield, its originator and editor. Put out on 16mm and running from 18 to 20 minutes, the News Magazine is sponsored by what are described as public-spirited organizations in 22 states. Prints go to the schools free, with the cost shared by the sponsor and the newsreel. The reels, issued 10 times each year, attempt to provide the background to current news events in pictorial feature form.

### Associated Screen Color Short on Royal Visit

MONTREAL: Associated Screen Studios has released its latest Canadian Cameo short subject, "Royal Welcome." This is the first picture in color to be released of the Royal couple's Canadian visit, and it is also the first time that theatre audiences in Canada will see the new negative-positive Ansco Color process. Direction of this epic short subject was handled by Gordon Sparling, with Bob Martin and Jack Hynes at the cameras. The script was written by Frank Lowe, newspaper feature writer, with narration by Bill Deegan, Montreal radio personality.

### Paraguay Distributors Reported Disturbed

WASHINGTON: The Commerce Department said Paraguayan distributors are "concerned" over government suggestions that they import more Argentine films or films paid for with Argentine pesos. According to the distributors, film chief Nathan D. Golden reports, the Bank of Paraguay has indicated that about 50 per cent of the films imported should be in these categories. Mr. Golden said that "distributors feel that if this measure is taken, the motion picture exhibition business will suffer a serious setback, as Argentine production is insufficient to supply present demands."

### Begin Construction on Ten New Drive-Ins

Construction on 10 new drive-in theatres in Colorado, South Dakota and New Mexico has begun, Joe Stone, Denver branch manager for National Theatre Supply Company, reported this week. Mr. Stone has sold Simplex booth equipment outfits to the Black Hills Amusement Company for four South Dakota drive-ins. Equipment for three New Mexico theatres was sold to Theatre Enterprises, Inc. Westland Theatres, Inc. and John Roberts are also planning new drive-ins in Colorado, Mr. Stone reports.

## Two Film Men Win Seats in Parliament

by PETER BURNUP

LONDON: Two eager, eloquent protagonists of the film business succeeded in the confused welter of Britain's General Election. Both are in the Labor camp. They are Tom O'Brien, of the National Association of Theatrical & Kine Employees, who increased his majority at North West Nottingham, and Eric Fletcher, director and deputy chairman of Associated British Picture Corporation. Although sitting with the Opposition in the new Parliament, they may both be relied on to put a strong case forward for the trade whenever its affairs come into debate.

Mr. O'Brien's opposite number, George Elvin of the Association of Cine & Allied Technicians was heavily defeated at Oxford where he stood for Labour. And the same fate was in store for Dennis Walls, once CEA president, in his fight for the Conservatives at Wigan.

Sons of two well known trade personalities ran as candidates. J. A. Richards, whose father is Randolph Richards, former CEA president, was the Socialist nominee at Dorking and was heavily defeated. Peter Baker, son of Reginald Baker, president of the British Film Producers Association, won the seat in South Norfolk for the Conservatives.

The new Parliament will be preoccupied with weighty questions not only in the national but in the international field. Film men see little hope of their own problems being ventilated in Commons. There are some who profess satisfaction about this in view of the dreary succession of governmental bickerings the industry has endured under the Socialist regime. The feeling is growing, however, that the Tory cabinet may find it possible to examine the discriminatory incidence of the entertainment tax. Socialist Chancellor of the Exchequer Hugh Gaitskill promised some kind of examination would be made before the next budget.

J. Arthur Rank scored a bulls eye when he threw open his experimental big-screen television theatre—the Odeon in the London suburb of Penge—to the general public on election night. Due to the peculiar laws attaching to the BBC monopoly, Mr. Rank could not charge admission. It was the first opportunity the ordinary person had of seeing the big screen, and the results were enthusiastically received.

### Columbia Buys Picture

Columbia has announced the acquisition of world distribution rights to "Red Show" through the outright purchase of the picture from the All American Film Corp. It was produced by Boris L. Petroff, and stars Guy Madison and Ray Mala.

*AN IMPORTANT  
EXHIBITOR ASKED*

**"Will  
Paramount  
continue to  
deliver the  
kind of big  
boxoffice  
attractions  
it has  
released  
in the past  
few months?"**

*OUR ANSWER IS:*

**An emphatic  
yes!**

**IT'S MOVIE TIME, U.S.A.**



From the great stage success

KIRK DOUGLAS • ELEANOR PARKER • WILLIAM BENDIX

in WILLIAM WYLER'S  
Production of SIDNEY KINGSLEY'S

## **Detective Story**

Large scale outdoor action thrills

EDMOND O'BRIEN  
YVONNE DE CARLO  
BARRY FITZGERALD

## **Silver City**

Color by TECHNICOLOR  
Produced by NAT HOLT

Spectacle never before filmed



## When Worlds Collide

Color by TECHNICOLOR

Produced by GEORGE PAL

You'll tingle when they tangle in Tangiers



BOB HOPE and  
HEDY LAMARR  
in

## My Favorite Spy



The U. S. Submarine "Tiger Shark" in action off Korea

## Submarine Command

starring

WILLIAM HOLDEN • NANCY OLSON  
WILLIAM BENDIX • DON TAYLOR



AND EARLY IN '52, BIG ONES LIKE:

HAL WALLIS'

### Sailor Beware

starring

DEAN JERRY  
MARTIN & LEWIS

LEO McCAREY'S

### My Son John

starring

HELEN ROBERT  
HAYES • WALKER  
VAN DEAN  
HEFLIN • JAGGER

PERLBERG-SEATON'S

### Aaron Slick From Punkin Crick

Color by Technicolor • starring

ALAN DEAN ROBERT  
YOUNG • SHORE • MERRILL

WILLIAM WYLER'S

### Carrie

starring

LAURENCE OLIVIER  
JENNIFER JONES

HAL WALLIS'

### Red Mountain

Color by Technicolor • starring

ALAN LISABETH  
LADD • SCOTT  
ARTHUR JOHN  
KENNEDY • IRELAND

PERLBERG-SEATON'S

### Anything Can Happen

starring

JOSE FERRER  
KIM HUNTER



In the Paramount Building elevator the other day, an important circuit head met a Paramount sales executive and put just that question to him. The answer was an emphatic "YES!" Paramount's November and December releases alone justify that answer because they possess the grossing potential of pictures such as "A Place in the Sun," "That's My Boy" and "Here Comes the Groom."

Those highly successful attractions, all delivered within a 2-month period, were not a flash-in-the-pan. You can be assured that in almost every similar period between now and the end of 1952, Paramount product, so outstanding in the past few months, will be equaled in number and quality. You can expect increased boxoffice revenue because Paramount's consistently strong product is the result of long range planning and unlimited financial investment.



# SAM SWITOW, LEADER **Fox Plans 18** **IN HIS COMMUNITY** **In Color in** **Year 1952**

THE APPOINTMENT recently of Samuel J. Switow, prominent Kentucky exhibitor, as national exhibitor chairman of the amusement industry's annual "Christmas Salute" in behalf of the Will Rogers Memorial Hospital Fund, this week recalled a success story in the true American tradition.

The Switow family has 19 houses and three drive-ins in Indiana, West Virginia and Kentucky. The name of the company is M. Switow and Sons Enterprises, Inc., which was formed by the father, the late Michael Switow, who immigrated from Russia as a youth in 1884.

## Important in Louisville

The activities of the Switow family in the film business and in relation to their fellow members of the Louisville community is held to be of such importance that when their Kentucky theatre in Louisville during the summer switched to first run, the Louisville *Courier-Journal* ran a feature story citing the background and rise of the family.

Sam Switow was born in Shelbyville, Ind., in 1897, where the elder Switow and his wife, who now is president of the company, first settled on their arrival in this country. The parents opened a confectionery and stationery store, later branching out to operate a film theatre.

Young Sam, who with his two brothers Harry and Fred now operate the circuit, may be said to have entered the film business when he was 10 years old. Later, another theatre was opened in Jeffersonville and in 1912 the family moved to Louisville. Mr. Switow worked with his father until 1917, when he started his World War I service with the Naval Air Corps.

On his discharge in 1918, Mr. Switow expanded the theatre operations with his father to 25 theatres but in 1927, retracted somewhat because of illness in the family. Between 1937 and 1942 the circuit again expanded. It was in the latter year that Mr. Switow again answered the call to the colors. He served in World War II as a major in the Air Corps until 1945.

## Operate Photo Service

On his discharge he returned to the theatre business and assumed the post of vice-president and general manager of the circuit, which he still occupies. The family also owns the Mail Photo Service, Inc., and Acorn Photo Service, a wholesale and retail developing plant and supply house.

Besides belonging to a number of civic and community organizations, Mr. Switow's list of film industry organization memberships is impressive: Former chief barker of the Variety Club tent in Indianapolis; international representative at large for the Variety Clubs; Motion Picture Pioneers, Allied Theatre Owners of Indiana, Theatre Owners of Kentucky, Louisville Theatre Owners, and others.



SAM SWITOW, with his mother, Mrs. M. Switow, and Michael Glogar, his grandson.

## Ford, Johnston, Sarnoff At Pioneer Dinner

Leading figures of American industry including Henry Ford II, president of the Ford Motor Company; Brig. Gen. David Sarnoff, chairman of the board of the Radio Corporation of America; Frank M. Folsom, president of RCA, and Eric Johnston, president of the Motion Picture Association, will head the guest list at the annual dinner of the Motion Picture Pioneers in honor of Harry M., Jack L. and Albert Warner. More than 300 will attend the dinner November 15 at the Starlight Roof of the Waldorf-Astoria Hotel in New York. The tribute to the three Warner brothers as the "pioneers of the year," will be marked by the presentation of a special plaque from the Pioneers. To date, 75 new members are scheduled for induction at the dinner.

## "American" Gets 6-Week Run in Chicago Theatre

CHICAGO: "An American in Paris" will open at the B. & K. State Lake here the evening of November 14 for a six-week run. B. & K. was awarded the first Chicago run of the picture after Federal Judge Michael Igoe had granted them permission to bid for an extended run of six weeks on the picture, ruling that the picture was of a quality to be exempted from the two weeks' first-run limitation imposed on B. & K. Theatres by the Jackson Park decree.

## Sells Iowa Theatre

The Orpheum theatre at Rock Valley, Ia., has been sold by Mr. and Mrs. John Nebben to Waldemar Weverstad of Centerville, S. D. Mr. Weverstad also owns the Broadway at Centerville.

Half the feature product planned for 1952 release by 20th Century-Fox will be in Technicolor. The company this week announced 18 films in color for the coming year. This record figure is almost twice the number released in 1951, and four more than available in the combined years of 1949 and 1950.

The company said all musicals and semi-musicals will be in Technicolor. Of the 18 scheduled, seven have been completed while four more are before the cameras. The remaining seven will go into production during the next few months.

The seven completed Technicolor films are:

"Kangaroo," an outdoor drama; "With A Song in My Heart," a musical drama; "Down Among the Sheltering Palms," a musical romance; "Red Skies of Montana," outdoor drama; "Belles on Their Toes," sequel to "Cheaper By the Dozen"; "Lydia Bailey," romantic spectacle, and "Wait Til' The Sun Shines, Nellie," romantic cavalcade.

Now in production are:

"The I Don't Care Girl," biographical musical; "The Girl Next Door," musical comedy; "Way of a Gaucho," romantic drama, and "Swamp Girl," drama.

The remaining films on the color schedule are: "The Golden Serpent," drama; "White Witch Doctor," drama; "What Price Glory," musical version of the famed play; Damon Runyon's "Blood Hounds of Broadway"; "The Snows of Kilimanjaro," drama; "The Stars and Stripes Forever," biographical musical, and "The Farmer Takes a Wife," romance.

## TOA Executive Committee To Meet November 15

The executive committee of the Theatre Owners of America will hold its first meeting of the 1951-52 season at the Hotel Astor, New York, November 15, it was announced this week by S. H. Fabian, committee chairman. The meeting was set on that date to permit committee members to attend the Motion Picture Pioneers dinner that night, Mr. Fabian said.

Mr. Fabian also reported that Pat McGee of the Cooper Foundation, Denver, had accepted appointment to the executive committee.

Important items on the agenda, as outlined by the chairman, will be: discussion of plans for the national convention in 1952; developments on arbitration; theatre television hearings before the Federal Communications Commission; plans for the mid-winter meeting of the board in Los Angeles; formalizing of plans for regional meetings in New York, Atlanta, Dallas, Chicago, Denver and Los Angeles.



# The National Spotlight

## ALBANY

The Warner Theatres zone offices are now located in the Strand building. The screening room is shared by Fabian Theatres. . . . Managers report an increase in vandalism locally. . . . "A Streetcar Named Desire" will day-and-date at the Strand and Ritz, at \$1.20 top. It is the first time two Albany downtown houses are playing a picture at the same time. . . . Drive-ins at Watertown and Plattsburgh, two of the most northerly points in the exchange territory were operating after a number of drive-ins had closed for the season. Some, including Harry Lamont's Vails Mills, went on weekend schedules. . . . Managerial changes include: Vic Bunze, one-time Waterford exhibitor and later manager of Fabian's Griswold, Troy, to Hellman's Palace in that city; resignation of John Dwyer at Fabian's Mohawk drive-in and his replacement by George Lourinia, from the Auto-Vision at East Greenbush; appointment of Ludwig Kaufman as assistant at the Strand, succeeding Richard Cranston; appointment of Edward McCue, one-time newsman, as assistant to Oscar J. Perrin at the Ritz.

## ATLANTA

Trade in most of the drive-ins and downtown theatres about average. Playing at the local theatres are: Art, "Oliver Twist"; Fox, "Come Fill the Cup"; Loew's Grand, "The Golden Horde"; Paramount, "A Streetcar Named Desire"; Rialto, "Drums in the Deep South"; Roxy, "House on Telegraph Hill" and "Secret of Convict Lake." . . . The Sunset drive-in, at Brunswick, Ga., has added more car speakers. . . . W. W. Edwards, from Ozark, Ala., has taken over three neighborhood theatres in Birmingham, Ala., two from the Waters Theatres and one from Jim Corbett. . . . The Avon-Art will have as its manager T. R. Campbell, Robert Chism will look after the Norwood and T. O. Williams, the Fox. The Avon-Art will show mostly foreign films. . . . The Jasper, Jasper, Ala., celebrated its first anniversary. . . . The Martin circuit has added six theatres to their list in Columbus, Ga., while United Paramount has added two: the Bradley and Columbus. The new Martin theatres are the Georgia, Rialto, Royal, Springer and Rexview Drive-in.

## BALTIMORE

Business continues to hold up downtown with two holdovers keeping a high second week gross: "Across the Wide Missouri" at Loew's and "The Day the Earth Stood Still" at the Hippodrome. "Submarine Command" at the Stanley opened well with a gala premiere. "Crosswinds" at the Mayfair doing above average. . . . Roadshow prices will be in vogue next week when "An American in Paris" opens at Loew's Century with an

85-cent top and "Streetcar Named Desire" goes for \$1.20 top at Warner's Stanley, plus "The Tales of Hoffman" at the Little for \$2.40. . . . Lester Green, general manager, Hicks circuit, died. . . . Stewart Thompson, manager, Central theatre, Hampstead, Md., in town. . . . John Frederick, former manager of the Leader theatre, is now the new manager at the Windsor.

## BOSTON

"Streetcar Named Desire" broke an opening day's record at the Astor theatre and may continue to smash ahead to a week's record. "Place in the Sun" at the Metropolitan and "Desert Fox" at the Paramount and Fenway were strong enough to hold over. The product line-up for week starting October 26 looks best in years, according to downtown theatremen when expect exceptional returns. . . . George Roberts of Rifkin circuit named head of publicity for the Newton Community Chest. . . . Several drive-ins in the northernmost section of New England have closed for the season while others are on a week-to-week basis depending on the weather. . . . Affiliated Theatres Corp. is now handling the buying and booking for the Star, Pascoag, R. I., for Len Richter. . . . Philip O'Leary, booker for Twentieth Century-Fox Boston office, for the past two years, died. . . . Samuel Pinanski, president of American Theatres Corp., was reappointed a member of the Board of Trustees of Lowell Textile Institute.

## BUFFALO

Both "Streetcar Named Desire" and "An American in Paris," opened here at advanced prices. "Desire" played the Paramount at \$1.20 top and "American" was shown at the Buffalo at 90-cent top. . . . The sudden death of his mother at the age of 90, called Ed Wall, Paramount field representative, back to the maternal homestead near Boston the other day. . . . Midnight horror shows in the Center, Seneca and Niagara last Friday midnight all paid off at the box office, according to Arthur Krolick, Paramount Theatres general manager. . . . WBEN-TV now is telecasting from 9 a.m. each morning. . . . Tent No. 7, Variety Club held a Halloween party. . . . The American Red Cross in Rochester arranged with the Regent theatre to "pay off" in tickets to each woman who donates a pint of blood on November 6. The tickets will be good for the world premiere of "The Lady Pays Off." . . . Elmer F. Lux, general manager, Darnell Theatres, and candidate for president of the Buffalo City Council, making a strong campaign for the post. . . . Margaret Janis has been named assistant manager at the Cinema, where Milt Harris is the managing director. . . . Jean Haus is the new student manager at the RKO Palace in Rochester. . . . A sock campaign is being laid down

for the world premiere here of "When Worlds Collide," by Arthur Krolick and Charles B. Taylor.

## CHICAGO

First run business is good, but the subsequent run houses are only fair. Outstanding among the new first run entries are "The Desert Fox" plus "My True Story," packing 'em in at the Grand; "A Place in the Sun," which gave the Chicago a rousing first week of close to \$60,000; and "The River," playing the Selwyn to very good returns on a reserved seat policy. Other first runs, excepting "Bright Victory," which is below average at the Woods, are fair to very good. . . . Negotiations for sale of the Granada by B. & K. to a Greek Orthodox congregation still being carried on. . . . The Rosewood and the downtown RKO Grand have hooked up with a local photographic studio for lobby promotional deals, involving distribution of theatre tickets (for which the photographic company reimburses the theatre at full box office price) as prizes to patrons. . . . The 66, 41, Sky-Hi, Harlem, Golf Road, Twin drive-ins still are open, but bad weather has been trimming their grosses. . . . With the changes in the federal admission tax setup on reduced admission prices for special group, there is a move afoot here to have the theatre set up special prices for teen-agers.

## CINCINNATI

"A Streetcar Named Desire," playing the RKO Grand at a scale of 75 cents to \$1.19, is heading for an estimated \$20,000, while "Across the Wide Missouri" is doing an approximate \$15,000 at the RKO Albee, a respectable plus-average figure. Other current bills include: "Close to My Heart," RKO Palace; "Come Fill the Cup," move-over week at the RKO Lyric, following an initial seven days at the Albee; "Highway in the Sky," Capitol; "The Desert Fox," second week, Capitol and "Tony Draws a Horse," at the Guild. . . . The Dayton Variety Club, Tent No. 18, has assumed responsibility for Variety Manor in providing a site and building for a permanent state receiving hospital and guidance center clinic for emotionally unstable children, to be underwritten by the Community Chest. . . . Dayton, Ohio, will remain on the present standard time during next summer, petitions to place the matter on the November ballot in the hope of getting daylight savings time, having been disqualified by the board of elections because of an insufficient number of signatures.

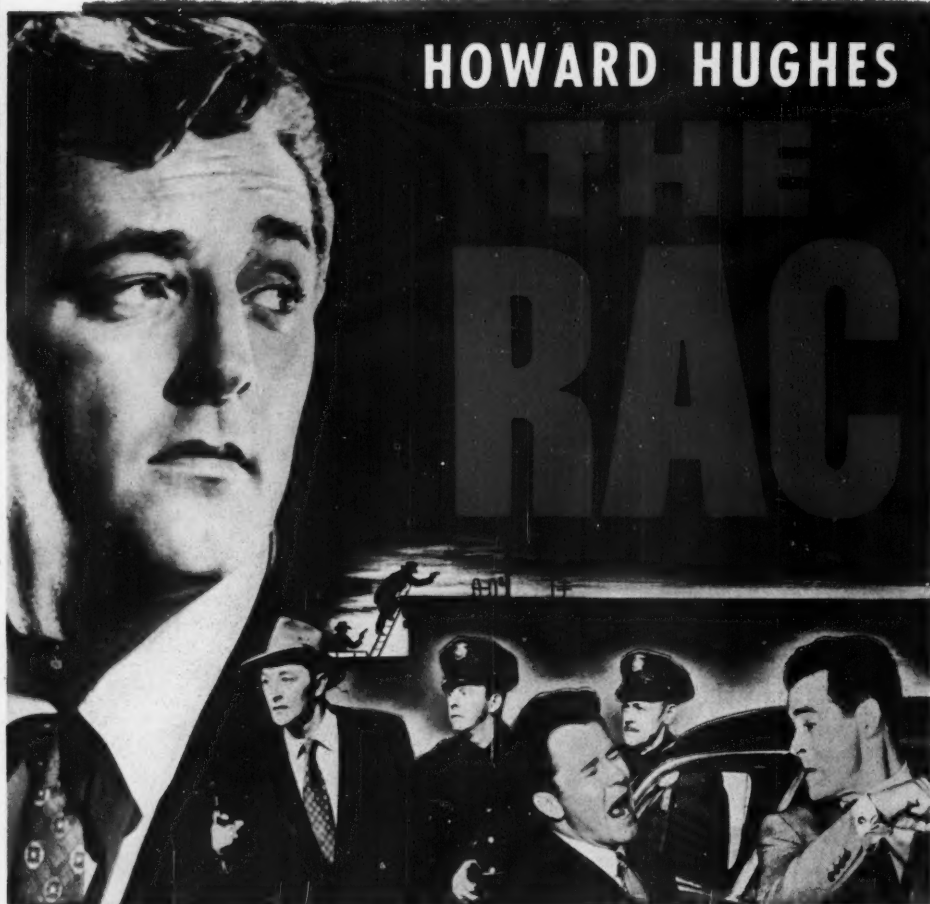
## CLEVELAND

"Across the Wide Missouri" is hitting a new high in key spots of this territory, according to Loew theatre division manager

(Continued on page 28)

# WHO PAYS OFF

The sensational exposés which  
a rehearsal for the shocking



starring

**ROBERT MITCHUM • LIZABETH**

an **EDMUND GRAINGER** production • JOHN

**BIG, WIDE, DEEP NAT'L AD. ACTION!**

Full pages in the big Detective,  
Big space in American Weekly

# WHO...AND WHY!

electrified the nation were only  
revelations\* you'll see when

presents



\* it begins  
where the Senate  
crime committee  
left off!

## ETH SCOTT • ROBERT RYAN

Directed by

N CROMWELL • WILLIAM WISTER HAINES and W. R. BURNETT

Screen play by



Westerns, Sports Magazines in Sat. Eve. Post, Collier's, Look, Esquire, fan magazines...  
Parade and other Sunday Magazines... to a TOTAL CIRCULATION OF 36,679,512

(Continued from page 25)

Frank Murphy, who reports that in two days it did an average week's business at Loew's in Akron; grossed so high in four days at Loew's Canton that it was held seven days and opened very big at Loew's State, Cleveland. . . . James Stewart flew in from Honolulu to join his mother and sisters at the bedside of his father, Alexander Stewart, who is very ill. . . . Variety Post of American Legion honored its pioneer members at a dinner. . . . Charlotte (Mrs. Leroy) Kendis is the new president of the League of Showmen's Wives, succeeding Mrs. Nat Barach, who served two terms. . . . Meyer Fine and Sam Stecker of Associated Circuit head a group of local businessmen who bought from Chicago interests the operating lease on the Hotel Hollenden.

## COLUMBUS

Single feature engagement of "An American in Paris" at 90 cents top, 20 cents higher than the usual admission rate, proved to be the chief boxoffice magnet of the week at Loew's Ohio. The Palace did well with "The Day the Earth Stood Still," followed by "Little Egypt" and "Cattle Drive" in a strong dual bill at Loew's Broad and "The Adventures of Captain Fabian" at the Grand. "Tales of Hoffmann" went into a second week at the World. . . . Increasing tendency toward advanced prices for special attractions is noted here. "A Streetcar Named Desire," current at the Grand, is the latest to show at a price boost. . . . Dr. Clyde Hisong, chief Ohio film censor, was guest speaker at a meeting of the Motion Picture Council of Columbus and Franklin County.

## DENVER

Films slated for holdovers include "Texas Carnival" at the Broadway, and "Darling, How Could You," at the Denham. Other first runs, mostly with good business, include "Love Nest" with a reissue of "My Friend Flicka" at the Aladdin, Tabor, Webber; "Saturday's Hero" with "As You Were" at the Denver and Esquire; "Man With a Cloak" and Blackstone, the magician, on stage, at the Orpheum, which was packed all week; "Lost Continent" with "Highly Dangerous," Paramount, and "Desert Fox" with "Corky of Gasoline Alley," Rialto, after a week at each the Denver and Esquire. . . . "Fort Defiance" world was to premiere at the Paramount November 6. . . . Tom Knight, Riverton, Wyo., theatre owner, in on another of his mercy flights, this time to fly to a Denver hospital a man that had lost an arm in an accident. . . . Mrs. Robert Gifford is back as secretary at Allied Rocky Mountain Independent Theatres headquarters. . . . An explosion, caused by spontaneous combustion, burned out stage and auditorium of El Raton, Raton, N. M. Damage about \$100,000. Will be rebuilt as soon as possible. Operated by Hubbard and Murphy, Inc.

## DES MOINES

Edward E. Gruenberg has replaced Ted Mendenhall, resigned, as salesman for Columbia. . . . Leonard Wood of Burlington has been named manager of the Ritz in Chariton. He replaced Floyd Lewis, who had been serving as temporary manager since the transfer of Paul Scholer to Oel-

wein. . . . Burglars caused \$300 in damage to the Council Bluffs drive-in theatre. Most of the loss was in damage to the theatre; the burglars got away with only a few dollars in cash and five cartons of cigarettes. . . . Manager J. M. Cappel of the Town theatre at the Fort Des Moines housing project, turned over all the receipts from his Friday and Saturday night showings to the Community Chest. . . . Hal King, manager of the Des Moines branch of Lippert Pictures, was guest speaker at the Osage Rotary club. . . . The Farragut theatre has reopened after extensive alterations by managers Bob Barry and Dan Meyers, Jr. . . . Mr. and Mrs. Richard Fritz, owners of the TicToc at What Cheer, have taken over the Masonic theatre there. . . . George Lawson has been named manager of the Garden at Guthrie Center, replacing King Cole who left to take a position in Des Moines.

## DETROIT

First-runs have been having some competition from Skating Vanities and a couple of top lays at the legit houses. "The Desert Fox" coupled with "The Son of Dr. Jekyll" dropped in its second week at the Fox. Madison expects good returns from "A Streetcar Named Desire." Palms has "The Racket." Michigan is showing "Come Fill the Cup" and "Her Panelled Door." United Artists is showing "Red Badge of Courage" and the Adams is featuring "Behave Yourself." . . . Grant Hawkins has been appointed by Community Circuit to manage the Rouge. . . . The Down River theatre circuit has closed the 1,000-seat Majestic. They will reopen the more modern 600-seat Rialto across the street after a remodeling job.

## HARTFORD

Downtown first-runs included "Across the Wide Missouri," Loew's Poli; "Tales of Hoffmann," Warner Regal; "Come Fill the Cup," Warner Strand; "Desert Fox," Allyn. . . . Harold Cummings, formerly manager of E. M. Loew's State theatre, Holyoke, Mass., and Riverdale drive-in, West Springfield, Mass., has been named assistant manager of the Gateway, Fort Lauderdale, Fla. . . . Paul Papa has been appointed assistant manager of the Warner Strand, Hartford. . . . Ralph Carenza, manager of the Warner Art Theatre, Springfield, Mass., has been shifted to the managership of the circuit's Capitol, Everett, Mass. . . . Edgar Lynch, manager of the Roger Sherman theatre, New Haven, for the past nine years, and with the Warner circuit for more than 20 years, has resigned. . . . The E. M. Loew circuit has resumed combination vaudeville-film shows at the 1800-seat Court Square theatre, Springfield, Mass., on weekends. The theatre, managed by Sam Schechter, plays films exclusively the rest of the week. . . . Willard B. Rogers, resident of the Will Rogers Drive-In Theatre Corp, Manchester, Conn., was honored at a testimonial dinner by the Connecticut Hotel Association. He recently retired as president of the Bond Hotel Corp., of Hartford, operators of three Hartford hotels.

## INDIANAPOLIS

"A Place in the Sun" was the boxoffice leader the past week, earning a moveover to Keith's on the strength of a fine \$13,500 gross at the Indiana. . . . Trueman Rem-

busch, Marc Wolf, Sam Neal, Al Borkenstein, Morton Weinberg and Sam Switow are the arrangements committee for the Allied Theatre Owners of Indiana's silver anniversary convention at the Hotel Lincoln November 14-15. . . . Successful Movie-time U.S.A. programs are reported by Vic Sicilia, Y & W manager at Muncie, and Roger Wright, Akron (Ind.) exhibitor. . . . W. K. Embleton, Monogram branch manager, has moved the office here to 438 N. Illinois street, formerly occupied by ELC. . . . Despite good fall weather so far, Indianapolis drive-ins have set an early November 4 closing date. . . . The Indiana and Keith's were thrown open to the Indiana State Teachers' Convention for morning sessions. . . . The Variety Club gave its first annual good fellowship award for a non-member to William Coons, retiring film row druggist.

## KANSAS CITY

"The Desert Fox," after a good first week at the four Fox-Midwest first runs, Esquire, Fairway, Granada, Uptown, was moved over to the Tower for a second week, with the Tower's new stage show bill. The four first runs are now showing "Thunder on the Hill" and "Mark of the Renegade." The Midland held over "Texas Carnival" along with the "The Strip." The second week of "A Place in the Sun" at the Paramount is followed by "A Streetcar named Desire." . . . Current at RKO Missouri is "Come Fill the Cup," plus "Let's Go, Navy"; "Tales of Hoffmann" is in its sixth week at the Kimbo; "Faust and the Devil" is in its second week at the Vogue. . . . L. Morris, division manager, Commonwealth Theatres, attend the opening of the new theatre, the Crest at Superior, Neb. The manager is Ray Watkins. . . . Closing of drive-ins for the season began in mid-October.

## LOS ANGELES

"M" is playing at the two Paramounts; "The Well" is at the 4 Star, and "The Mob" and "The Son of Dr. Jekyll" as kindred fare at the Pantages and Hillstreet. . . . "Detective Story" debuted at the Fox Wilshire with a gala premiere and a strong turnout of top name stars. Other current bills included "Drums in the Deep South" at the Orpheum and Hawaii; "The Desert Fox" at the Los Angeles and Chinese group, "Unknown World" at the United Artists group, "The River" at the Fine Arts and "David and Bathsheba" still going strong at the Vogue, Globe and El Rey despite picketing by a lone spokesman of a small church group. "Mr. Imperium" and "The Man With a Cloak" paired at Loew's State and the Egyptian, "Come Fill the Cup" at the three Warner theatres and "A Streetcar Named Desire" at Warners Beverly Hills.

## LOUISVILLE

Loew's was scheduled to bring in "The Mob," while the Kentucky offered "The Desert Fox" and the Mary Anderson "A Streetcar Named Desire." The Scoop was to bring in "Oliver Twist," and the Rialto offered "The Day the Earth Stood Still" and "Fellow Fin." The Strand had "Iron Man" and "Hot Lead." The Brown took over from the Rialto "A Place in the Sun"

(Continued on opposite page)



(Continued from opposite page)

and "Deal Me in." D. H. Robinson and Tom Givhan of Louisville, have taken over the operation of the Shepherd theatre, Shepherdsville, Ky., from Mr. and Mrs. L. M. Denton. . . . Even with the cooler weather which has hovered around the Louisville area in recent weeks, none of the drive-ins in the area have indicated a seasonal closing date. . . . The first-run Strand here was closed for two days recently, mid-week, for use of the theatre auditorium for meetings of the Kentucky Grand Lodge of Masons. . . . Out-of-town exhibitors seen on the row recently included: George Lindsay, Lindsay, Brownsville, Ky.; Fred Belcher, Family drive-in, Charlestown, Md.; Gene Lutes, Chakeres circuit, Frankfort, Ky.; C. K. Arnold, Arco and Melody, Bardstonsville, Ky.; Tom Maxedon, Shelby and Burley, Shelbyville, Ky.; Julian Longest, English, English, Ind.; A. N. Miles, Eminence, Eminence, Ky.; George Peyton, Griffith, La-Grange, Ky.; and Homer Wirth, Crane, Crane, Ind. . . . A total of 47 indoor and drive-in theatres joined with local merchants in running a full-page newspaper advertisement in heralding the opening of Movietime U.S.A. in Louisville. . . . According to the Kentucky Department of Revenue, tax returns on amusement (combined) for September, 1951, was \$9,792 less than for a corresponding month in 1950. . . . A world premiere with gala festivities is to be in the offing at the Mary Anderson here on November 8 with the introduction of "The Tanks Are Coming." . . . Joe Melcher, Mary Anderson's assistant manager, has gone to Ashland to take over the Paramount.

## MEMPHIS

Paced by Strand, Memphis first run attendance was on the upgrade. Strand held over "A Place in the Sun" for a third week. Loew's Palace had a fine attendance with "The Mob," as Broderick Crawford, star, made personal appearances. Loew's State had a good week with "Across the Wide Missouri," and planned a big opening for "An American in Paris." Malco showed "People Will Talk" to large crowds. Warner played "A Streetcar Named Desire" to capacity crowds. . . . Buford Partlow has purchased the Saltillo theatre, Saltillo, Miss., from Mrs. E. L. Nichols, of Tupelo. . . . Mrs. Dovie Lee sold the Dyess theatre, Dyess, Ark., to C. M. Martin. . . . Gene Thompson bought the Cave theatre, Cave City, Ark., from Elisha Jackson. . . . Fire destroyed the Savoy theatre, Tunica, Miss., owned by Fitz Ferris, who said he would start rebuilding immediately. . . . Mid-South exhibitors, visiting and booking on film row, included Jack Watson, Tunica; J. A. Moore, Crenshaw; V. E. Crawford, Ashland; Aubrey Webb, Ripley; Gene Higginbotham, Leachville; Terry Axley, England; Robert Bradley, Marked Tree; L. F. Haven, Jr., Forrest City; J. B. Simmons, Earle; Jimmie Singleton, Tyrone; and J. T. James, Cotton Plant. . . . Mexican films are now being distributed in Memphis by Memphis Film Service, so great has been the demand because the large number of Mexican cotton pickers in Mid-South fields who want to attend theatres.

## MIAMI

"A Place in the Sun" which had a double Miami area premiere at the Embassy, Variety, was a big success, according to George

## WHEN AND WHERE

**November 5, 6:** Convention, Motion Picture Theatre Owners of St. Louis, Eastern Missouri & Southern Illinois, Chase Hotel, St. Louis, Mo.

**November 6:** Annual meeting, Motion Picture Theatres Association of Ontario, King Edward Hotel, Toronto, Canada.

**November 6, 7:** Annual fall convention, Kansas-Missouri Theatre Association, Hotel President, Kansas City, Mo.

**November 13, 14:** Fall meeting, Independent Theatre Owners of Montana, Finlen Hotel, Butte, Mont.

**November 14-15:** Annual convention, Allied Theatres Owners of Indiana, Hotel Lincoln, Indianapolis, Ind.

**November 15:** Meeting, executive committee of Theatre Owners of America, Hotel Astor, New York.

**November 18-20:** Convention, Theatre Owners of North and South Carolina, Hotel Charlotte, Charlotte, N. C.

**November 26, 27:** Annual convention, Motion Picture Theatre Owners of Western Pennsylvania, William Penn Hotel, Pittsburgh.

**December 11, 12:** Convention, Associated Independent Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

Bolden of Cloughton's. . . . Now on local screens, "The Mob," Carib, Miami, Miracle; "Come Fill the Cup," Paramount, Beach; "Pickup," Lincoln, Town; "Mr. Imperium," Florida, Sheridan; "Teresa," Mayfair Art; "Kind Lady," Flamingo; "A Streetcar Named Desire," Colony Art; "The Desert Fox," Lauderdale's Gateway, and "Flying Leathernecks," Olympia, with a stage bill. On the midnight beat the Town had "The Son of Dr. Jekyll" and Paramount featured "The Blue Veil." . . . John Merry, manager of the Regent, has resigned. . . . Much interest was shown in the army truck, sand laden and tenanted by a fox, parked in front of the Miracle during the run of "Desert Fox," an exploitation idea of Mel Haber, house manager there. . . . Wayne Rogers, manager of the Normandy, reports a new assistant, Thomas Mahon. . . . Other local personnel changes include Charles Rich, named assistant at the Cameo; Charles Shew, assistant at the Gables; Robert Chait, assistant at the Mayfair Art; Keith Hendee, assisting at the Rosetta; and Douglas Jernigan, now assistant at the Essex.

## MILWAUKEE

"Come Fill the Cup" was at the Warner, and "Saturday's Hero" at the Riverside. On Nov. 1 "Across the Wide Missouri" was to open at the Towne. . . . Louie Orlova is busy at work promoting "An American in Paris." He took the picture to Madison where it was screened at the university for all the art students. They were then eligible to enter a contest to draw their conception of the best scene. . . . The Victory and '41 Twin drive-ins have closed for the season. The Bluemound is still open. . . . Mike Simmons of MGM, will give three talks in the state. . . . At midnight, October 27, the Palace theatre had a pre-Halloween spook

show called "Graveyard Frolics." Besides the stage show a full length horror picture was featured. It was a special show requiring a separate admission ticket. Pre-Halloween shows were also featured at the Fox houses.

## MINNEAPOLIS

"Iron Man" is at the Lyric; "Adventures of Captain Fabian" at the State; "The Desert Fox," Gopher; "Come Fill the Cup," RKO-Orpheum; and "A Place in the Sun," Radio City. . . . Cedric Adams, widely-read columnist of the *Minneapolis Star* and *Minneapolis Sunday Tribune*, devoted an entire column to bank night, now legal in Minnesota. A group of neighborhood houses sponsor bank night through their firm name of Mill City Theatres, Inc. . . . Adolph Menjou, Hollywood star, was to speak at a dinner rally of Minnesota Republicans.

## NEW ORLEANS

Thousands flocked to Loew's State for the premiere of "Anne of the Indies." . . . Other first showings are "Come Fill the Cup" at the Orpheum; "Hue and Cry" at the Avenue; "Happy Go Lovely" at the Joy; "The Scarf" at the Center; and "Tony Draws a Horse" at the Civic. . . . E. Elias contemplates opening his new Colonial theatre in New Iberia, La., the early part of November. . . . D. B. Fiske, owner of the Fiske, Oak Grove, and Lake at Lake Providence, will open a drive-in near Lake Providence on November 20. . . . Exhibitors seen along the row were G. E. Wiltse, Dallas; Robert Molzon, Norco, La.; Mrs. Dave Lutzer, Dallas; Kenneth Giddens and T. E. Limroth, Giddens and Rester Theatres; Arthur Lehman, Jackson, Miss.; R. L. Osborne, Belzoni, Miss.; William Sindy, Patio; Don George, Shreveport, La.; Ernest Landaiche, Biloxi, Miss.; Joe Wallace, Thibodaux, La.; Ernest Delahaye, Maringouin, La.; Percy Guitreau, Gonzales, La.

## OKLAHOMA CITY

In celebration of their 36 years on Capitol Hill, the Yale theatre sent cards to all their friends, which are good for one free admission to the theatre on any Monday, Tuesday, Wednesday or Thursday. . . . R. Lewis Barton has named his new theatre now being built at 15th and Douglas "The Bomber." It is the 11th theatre in the Barton chain. . . . First run downtown houses are showing: Midwest, "A Streetcar Named Desire"; Center, "Behave Yourself," followed by "The Blue Veil"; Warner Theatre, "Come Fill the Cup"; Sooner, "Jim Thorpe—All American" plus "Smart Girls Don't Talk"; Criterion, "Darling, How Could You?"; Harber and Plaza, "The Desert Fox"; Tower, "Trio" plus "Of Men and Music," and Capital, "A Millionaire for Christy." . . . The Ritz and a jewelry store in Tulsa jointly sponsored a "diamond grab bag" the closing day of the 1951 Community Chest Drive in Tulsa. . . . A fire destroyed the Broadway at Sulphur Springs, Texas.

## OMAHA

The Orpheum celebrated its 24th anniversary with "Mr. Imperium" on the screen and Henry Busse and his orchestra on the stage. . . . The Omaha instituted a policy of

(Continued on following page)

(Continued from preceding page)

vaudeville and motion pictures. . . . "The Desert Fox" topped the usual receipts at the Paramount by \$3,000. . . . William Miskell, Tri-States district manager who serves annually as the Cardinal for the lavish Ak-Sar-Ben Festival, was featured in a four-page color spread in the national Chrysler house organ. . . . Gaylord Vermoss has been succeeded as a manager of the Military theatre by Ed Horton, who had been assistant manager at the State.

## PHILADELPHIA

William Goldman announced that despite the box-office practice in other situations, there will be no advanced prices for the local showing of "American in Paris," which is set to open November 7 at his Randolph. . . . Exhibitors banding together with industrial and commercial power users to battle the proposed rate boost of the Pennsylvania Power and Light Company. . . . City Treasurer in Reading, Pa., blaming television on the drop of tax income from theatres and noting that four houses have closed in the past year, reported that amusement taxes for the first nine months of the year amounted to only \$94,239, compared to \$135,228 for the same period in 1950. . . . Drive-ins throughout the area are closing earlier than last year. . . . James Insley joined the projection staff at the Ace, Wilmington, Del., and at the Edge Moor in that city, Bill Page, formerly at the Earle, New Castle, Del., is added to the projection staff. . . . Everett Callow, head of the advertising and publicity department for the Warner Brothers Theatres, and Ted Vanett, who serves the William Goldman chain in a similar capacity, were elected to membership in the Philadelphia Public Relations Association. . . . Warners' Princess, small center-city house, has been closed.

## PITTSBURGH

Newcomers here are "An American in Paris," which got away to a great start to keep Loew's Penn's long list of successes going. . . . "Come Fill the Cup" in the Stanley, which received an excellent sendoff at a preview, and the Fulton went for a double bill composed of "Mark of the Renegades" and "You Never Can Tell." . . . "Streetcar Named Desire" went into a fourth week in the Warner, and "Tales of Hoffmann" kept up its merry pace in the Art Cinema. . . . The City of Pittsburgh dug into the pockets of theatre-goers in 1950 to the tune of \$1,309,000, for the city's 10 per cent amusement tax. . . . For a second time the Variety Club Tent No. 1 has changed the date of its annual banquet. The new date now being January 20. . . . Bill Finkel is Tent No. 1's new Chief Barker. He succeeds John Walsh and will be inducted into office at the get together. Norman Mervis is first assistant and Carl Doser second assistant. Sam Speranza is Doughboy and Al Weiblinger, secretary.

## PORTLAND

Most of the downtown houses are holding their current fare for another week. "The Desert Fox" at the large Oriental and Paramount, and "Painting the Clouds with Sunshine" at the Broadway are the only new products here. "The Texas Carnival" at the United Artists, "A Place in the Sun"

at the Orpheum, and "Manon" at the Music Box are being held for a second stanza. "People Will Talk" moves over to the Mayfair after two big weeks at the Paramount and Oriental. "The Tales of Hoffmann" is doing such good business at the Guild, with the house scaled at \$2.40, that the original two weeks had to be extended to a third frame. . . . Jack O'Brien, salesman for the Portland branch of UA, is again producer of the Shrine "Show of Shows" set for the Mayfair theatre October 31. The entire entertainment industry in this area are again donating their services so that proceeds can go to the Shrine hospital.

## SAN FRANCISCO

Top money-maker the past week was "The Desert Fox" at the Fox. . . . Making box office news this week are "Close to My Heart" at the Paramount, "Darling, How Could You?" at the St. Francis, "The People Against O'Hara" at Loew's Warfield, "No Highway in the Sky" at the Fox, "Red Badge of Courage" at the Golden Gate, "The Well" at the United Artists and "Raging Tide" at the Orpheum. . . . Changes in management of Westland Theatres include Jim Brinton who takes over as manager of the Tower in Roseville replacing Barney Stewart, and Gerald Banyard transferred from the Citrus Heights drive-in just outside Roseville to manage the Roseville Theatre in that town, replacing Lee Stewart. . . . Abraham Berry, office manager of General Theatrical, announced there's a new snack bar at the Variety Club. . . . Rotus Harvey, president of PCCITO, will attend the ITO annual meeting in Montana on November 13-14. . . . Gerald Harrison, artist with Jack Farrell's Theatre Art Shop, died suddenly October 25 while in the hospital for a physical examination. . . . Big activity on Market Street the past week was the opening of "Submarine Command" at the Paramount, where high ranking Naval officers led activities. . . . Stirling Siliphant of Twentieth Century-Fox will be in San Francisco from the kickoff ceremonies for the "Miss Kangaroo," which has been booked by the Fox theatre.

## ST. LOUIS

Business continues up, with the big reason being the film attractions. . . . "Across the Wide Missouri" continues in a third big week as it moves over to Loew's Orpheum from Loew's State. . . . New openings included "Thunder on the Hill" at the Missouri; "Cattle Drive" at the Fox; "Five" at the Shubert, and "Texas Carnival" at Loew's State. . . . "Desert Fox" moves over to the Ambassador for a second week. . . . The St. Louis Theatre, which since its reopening has been operating on an advanced price basis, brought back two favorite films last week in "Oliver Twist" and "The Mudlark." . . . Latest tabulations show this city with 109 film houses.

## TORONTO

"Texas Carnival" opened at Loew's as did "His Kind of Woman" at Shea's and Eglinton, "The Lady from Texas" at the Uptown, and "Two of a Kind" at the Downtown, Mayfair, State, Scarboro, Crest and Glendale. . . . "No Highway in the Sky" remained for a fifth week at the Hyland,

"Tales of Hoffmann" at the Towne Cinema and "Laughter in Paradise" at the International Cinema continued for a fourth week, "A Place in the Sun" at the Imperial and "The Desert Fox" at the Odeon Toronto stayed for a third week, while "A Streetcar Named Desire" at the Victoria and "Jim Thorpe—All American" held over for a second week at the University and Northtown. . . . "Night Without Stars" in its second showing is supported by "The Moon Is Down" at the Danforth, Fairlawn, Humber and Christie. For their second run at the Tivoli and Capitol "That's My Boy" and "The Big Carnival" share the bill. . . . Dick Haymes left Toronto for Montreal where he is ballyhooing "St. Benny the Dip," the United Artists release having its Canadian premiere at the Orpheum theatre, Montreal.

## VANCOUVER

One newcomer, "Cross Winds," is doing well at the Strand, and a holdover of "A Place in the Sun" is at the Capitol. "Thunder on the Hill" at the Vogue did okay. . . . Also playing, "Force of Arms" at the Orpheum; "Worm's Eye View" and "Wherever She Goes," a British bill, at the Cinema; "Captain Horatio Hornblower" plus "Alice in Wonderland," at the Dominion; "The Prowler," second week, at the Plaza; "Yellow Sky" plus stage show at the Hastings, and a second week of "Laughter in Paradise" at the Studio. . . . William Risk, who operates the Bellvale theatre at Bella Coola, in northern B. C., has sold his Paradise Valley theatre at Paradise Valley, Alberta, to Jack Hawkes, former Lloydminster, Sask., exhibitor. The Norquay theatre at Norquay, Sask., which opened last year as a 16 mm. house, is switching to 35 mm. Sam Holmberg of the Regal theatre at Sturgis, Sask., will take over the management. . . . Ivan Ackery, Orpheum theatre manager and a Quigley Award winner, is hospitalized.

## WASHINGTON

New openings included: "Come Fill the Cup" at the Warner; "Desert Fox" at the Palace; "Across the Wide Missouri" at the Capitol; "Drums in the Deep South" at RKO Keith's; "Brave Bulls" and "Il Trovatore" at the Little; "Ballerina" and "Paris 1900" at the Dupont. Holdovers included: "Streetcar Named Desire" at the Metropolitan; "A Place in the Sun" at the Trans-Lux; "No Highway in the Sky" at the Playhouse, and "Minne" at the Plaza. Carryover for the week was "Texas Carnival" at the Columbia. . . . The Playhouse had an October 31 opening for "The River" on a reserved seat policy. Matinees were priced at \$1.20, \$1.50 and \$1.80; special matinees at 5:30 were set for Saturday, Sunday and holidays. Evenings were priced at \$1.20, \$1.80 and \$2.40. . . . The Variety Club had a general membership meeting on Monday, October 29, called by Chief Barker Morton Gerber. . . . Sidney Lust's Bethesda, Hyattsville, Cheverly, Viers Mills, Kaywood and Allen Theatres offered hundreds of dollars worth of prizes on Saturday, October 27, when they staged their big Halloween costume contests. . . . "Kon-Tiki" opened a 7-day engagement at the Hiser-Bethesda theatre after a long run at the Dupont. . . . Tent No. 11 had a Halloween Party on October 27.

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*Today it's U-I... Ask the Showmen who Show them!*

# The Hollywood Scene

## Foreman's Lippert Deal Sets Tongues Wagging

by WILLIAM R. WEAVER  
Hollywood Editor

The Hollywood week was relatively dull. Some 350 individuals who had participated one way or another in the planning and execution of the Movietime U. S. A. tours celebrated the success of that undertaking at a banquet in the Beverly Hills Hotel, an appropriate exercise presided over by COMPO campaign chairman Robert J. O'Donnell.

### Pictures Previewed in Projection Rooms

The studios previewed about nine pictures for the press, most of them in projection rooms during the daytime, a recent trend jibing not at all with the universally shared conviction that the proper setting for a press preview is a theatre in the evening with a lay audience present.

The business agents of the IATSE studio locals discovered a discrepancy between their interpretation of the escalator clause in the new wage schedules and their employers' interpretation of the same, which created quite a stir locally but presumably will not affect greatly the estimated \$11,000,000 increase in annual production costs previously noted.

The newsiest news of the week, in point of conversational displacement at least, centered around Carl Foreman, whose interest in Stanley Kramer Productions, Inc., and the Stanley Kramer companies was acquired by his partners in those corporations on Monday night and who, on the following day, formed Carl Foreman Productions and made a contract with Robert L. Lippert for the financing and release of three pictures to be produced, written and directed by him. This swift succession of events kept the production community well supplied with talking material for days on end.

### Kramer-Foreman Break Was Not Unexpected

The dissolution of the corporate bonds which long and profitably had joined writer Foreman and producer Kramer followed in due course a statement issued by the latter, shortly after the former had testified before the House Committee on Un-American Affairs subcommittee here, in which the producer described himself as in total disagreement with the writer, and was not unanticipated. The formation of Carl Foreman Productions and the announcement of the Lippert commitment caught the community completely unprepared.

The accompanying revelation that Gary

Cooper was a shareholder in the new Foreman company combined with the Lippert announcement that he has no doubt of Mr. Foreman's "loyal Americanism" to round out a fat tid-bit for oral speculation.

### Seven Pictures Started

Seven pictures were started during the week.

Casey Robinson started "Diplomatic Courier" for 20th-Fox, with Henry Hathaway directing Tyrone Power, Patricia Neal, Stephen McNally and others.

David Weisbart launched "Maria Maru" for Warners, with Errol Flynn, Ruth Roman and Paul Picerni heading the cast, directed by Gordon Douglas.

"Ma and Pa Kettle Go to Paris," co-starring Marjorie Main and Percy Kilbride, went before Universal-International cameras, with Charles Lamont directing and Leonard Goldstein producing.

Edward Bernds began directing "The Harem Girl," Columbia, with Wallace MacDonald as producer and with Joan Davis, Peggy Castle, Arthur Blake and Paul Martin in the cast.

Film Group, Inc., independent, began filming "Monsoon" in Bombay, India, with Forrest Judd as producer, Rodney Amateau directing, and with Ursula Theiss, Diana Douglas, George Nader and others in the cast.

RKO went to work on "Road Agent," a Tim Holt Western, produced by Herman Schlom and directed by Lesley Selander.

Republic started "Cavalier Gunslinger," a Rocky Lane number, with Harry Kolker producing and directing.

## THIS WEEK IN PRODUCTION:

### STARTED (7)

#### COLUMBIA

The Harem Girl

#### INDEPENDENT

Monsoon (Film Group, Inc., Prod.; Bombay-color)

#### REPUBLIC

Leadville Gunslinger

#### RKO RADIO

Road Agent

#### 20TH CENTURY-FOX

Diplomatic Courier

#### UNIVERSAL-INT'L

Ma and Pa Kettle Go to Paris

#### WARNER BROS.

Mara Maru

### FINISHED (9)

#### COLUMBIA

Fourposter (Kramer Prod.)

#### UNIVERSAL-INT'L

The Sniper (Kramer Prod.)

The Invitation

#### MGM

Hold That Line

#### PARAMOUNT

Sailor Beware (Hal Wallis Prod.)

Shane (Technicolor)

#### REPUBLIC

The Fabulous Senorita (formerly "An Old Spanish Custom")

### UNITED ARTISTS

High Noon (Kramer Prod.)

Steel Town (Technicolor)

### SHOOTING (33)

#### COLUMBIA

Okinawa

The Marrying Kind

The Mother

My Six Convicts (Kramer Prod.)

#### INDEPENDENT

The Tightrope (Aspen Prod.-UA; Reno)

Without Warning (Allart Prod.)

### MGM

Lovely to Look at (Technicolor)

The Hour of Thirteen (London)

The Merry Widow (Technicolor)

Skirts Ahoy (Technicolor)

Young Man in a Hurry

Scaramouche (Technicolor)

#### PARAMOUNT

This Is Dynamite

Los Alamos (Santa Fe, New Mexico)

Somebody Loves Me (Perlberg-Seaton Prod.; Technicolor)

#### REPUBLIC

Bal Tabarin (Paris)

### RKO RADIO

Tarzan, the Hunted (Sol Lesser Prod.)

Clash by Night (Wald-Krasna Prod.)

The Korean Story

Big Sky (Winchester Pic.)

Androcles and the Lion

#### 20TH CENTURY-FOX

Way of a Gaucho (Technicolor)

The Girl Next Door (Technicolor)

The I Don't Care Girl (Technicolor)

Lady in the Iron Mask (W-F Prod.)

Eastman Kodak color)

#### UNIVERSAL-INT'L

Hear No Evil

Oh Money, Money (Technicolor)

The World in His Arms (Technicolor)

#### UNIVERSAL-INT'L

San Francisco Story (Fidelity Prod.)

She's Working Her Way Through College

This Woman Is Dangerous

Retreat, Hell! (United States Pictures)

Crimson Pirate (Technicolor)



**PICTURE  
DeCARLO  
IN YOUR  
HOUSE!**

"DeCARLO IS A VOLUPTUOUS  
FIGURE! Her native dance is  
a highlight!"

—BOXOFFICE

"DeCARLO IS AN EYE-FUL!"  
—MOTION PICTURE DAILY

"DeCARLO SINGING, DANCING  
AND COQUETTING MOST EFFEC-  
TIVELY! Joyful comedy...great fun!"

—SHOWMEN'S TRADE REVIEW

"DeCARLO IS EASY ON THE EYE!"  
—MOTION PICTURE HERALD

"YVONNE DeCARLO IS LOVELY  
TO LOOK AT and her costuming  
will keep male attention on the  
alert!"

—FILM DAILY

"DeCARLO IS AN EYE-FILLING HEROINE!"  
—HARRISON'S REPORTS

"DeCARLO GUSHES WITH ALLURE!"  
—INDEPENDENT FILM JOURNAL

# HOTEL SAHARA

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for great returns in initial en-  
gagements in Syracuse, San  
Francisco and Toronto! Watch  
the hundreds of other play-  
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Sanctioned for his role of  
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I. ALVIN RANK ORGANIZATION presents  
YVONNE DeCARLO • PETER OSTINDY • DAVID TOMLINSON • "Hotel Sahara"

with Roland Colver • Albert Litvack • Produced by GEORGE HANLEY BROWN • Executive Producer STEVEN POLINS

Directed by BEN JAMMIN • Original Story and Script by Tedd Demme and George Hanley Brown • A Seven Films Ltd. Production

**Date her...thru UA**

# People in The News

A. W. SCHWALBERG, president of the Paramount Distributing Corp., was married Tuesday to Mrs. CARMEL MYERS BLUM, former stage and screen actress who now has her own television show. Mr. and Mrs. Schwalberg will spend their honeymoon in Florida, on the yacht of BARNEY BALABAN, president of Paramount Pictures Corporation.

SPYROS P. SKOURAS, president of Twentieth Century-Fox, will be honored by the State of Israel at a dinner December 12 at the Hotel Astor in New York for his leadership of the Israel Bond Drive in the amusement industry.

SAMUEL BISCHOFF, RKO executive producer for the past 18 months, will return November 19 to the Warner Bros. studio, following amicable settlement of his RKO contract.

CHARLES F. O'BRIEN, director of industrial relations for Loew's, Inc., for six years, has resigned to accept a position of vice-president with the John Irving Shoe Corp., of Boston.

JOHN DAVIS, managing director of J. Arthur Rank's enterprises in Britain, is scheduled

to arrive in New York from London November 19.

BURT BALABAN and JOHN HOWELL have been respectively appointed director of programming and production, and director of sales and merchandising, of Paramount Television Productions, Inc., it has been announced by PAUL RAIBOURN, president. Mr. Balaban previously headed Paramount's television film department.

HERBERT WILCOX, British producer, and his wife, actress ANNA NEAGLE, are due this week in New York aboard the Queen Mary. They will discuss the American showing of Miss Neagle's film "The Lady With a Lamp." MICHAEL WILDING, who is co-star, is scheduled to reach New York November 8.

RENATO GUALINO, manager of the Italian Film Export Company, has left Rome for London, enroute to New York, where he will set up an American office of his company.

HERBERT A. PHILBRICK, who acted as an undercover agent against the Communists for the FBI while occupying his post of assistant advertising, publicity and exploitation director of the M. and P. Theatres circuit, has been proposed in the Massachusetts Senate to have a day marked in his honor. The Senate will ask Governor PAUL E. DEVER to have November 27 declared as "Herbert A. Philbrick Day."

IRVING N. MARGOLIN has been promoted to head the film department of Samuel Hacker & Co., industry certified public accountants. He had been assistant head for the past two years.

HOWARD L. BRYANT, JR., formerly with Paramount Pictures Corp., has been appointed service co-ordinator of Theatre Owners of America.

BEN AMSTERDAM, JACK BERESIN, BEN BIBEN, VICTOR H. BLANC, WILLIAM CLARK, HAROLD COHEN, JACK GREENBERG, LEO POSEL, RALPH PRIES, NORMAN SILVERMAN, OSCAR NEUFELD and HARRY ROMAIN have been named directors of the Philadelphia Variety Club, Tent No. 13. MIKE FELT and EDDIE EMANUEL were named delegates to the national convention.

MERVIN C. POLLAK, special assistant to Attorney-general J. Howard McGrath, has resigned from the Anti-trust Division of the Justice Department to become vice-president of The Patheoscope Company of America, Inc., New York, producers of films for industrial, educational, governmental and television use.

## FOREIGN REVIEWS

### THE PATH OF HOPE (Il Cammino Della Speranza)

Lux Films—Italian with English Subtitles

The melancholy story of a heart-breaking odyssey from Sicily to the Italian Alps, "The Path of Hope" arrives in this country with an impressive string of Italian, French and German awards to its credit. In the tradition of recent Italian imports, it is a starkly realistic drama that will find a ready acceptance among the art house audiences. There is no escape here, however, for the patron, burdened by his own woes, who seeks light entertainment.

The action opens in a poor Sicilian town whose economy depends upon a sulphur mine and then moves slowly up the Italian boot. With the closing of the mine, a group of desperate, jobless men, their women and children succumb to the arguments of an unscrupulous guide and determine to emigrate illegally to France, where they hope for a chance to work. The trip is dogged by bad luck as the impoverished miners trek north. The guide absconds with their money; the emigrants are arrested in Rome; they are beaten by strikers in northern Italy; and then a rejected lover betrays the group.

It ends happily, however, as the Sicilians, their number greatly reduced, finally arrive in France to start a new life. The central characters, who, incidentally, provide the romantic interest, are Raf Vallone, who emerges as the leader of his fellow miners, and beautiful Elena Varzi, a wicked woman reformed by the love of a good man.

The film was skillfully directed by Pietro Germi, and Leonida Barboni is responsible for the imaginative camera work. Luigi Rovere produced. Running time, 104 minutes. Adult audience classification. *Very Good.*—T. C.

### Marie DuPort

(Bellon-Ffoulke Productions, Inc.—French with English subtitles)

The French reputedly are able to make something out of nothing, or at least out of very little, when it comes to film-making, and "Marie DuPort" presumably is an exercise in that particular talent. Except for Jean Gabin and an attractive newcomer, Nicole Courcel, the film has little to recommend it, even to the average art-house patron. To make up for the lack of real story, director Marcel Carne has substituted a heavy accent on sex but without the subtle touch which French directors often manage to bring to these things. "Marie DuPort" has some shocking and indecent scenes that are brushed off as humor. Performances from Jean Gabin down lack enthusiasm but the photography is good. The sub-titles convey the story adequately. Running time, 92 mins. Adult audience classification. *Fair.*—F. H.

### British Information Unit Shows Short Subjects

The British Information Services last week sponsored the showing of a group of "pre-election" short subjects from Britain at the Museum of Modern Art in New York. The films included "Festival in London," Technicolor, dealing with the Festival in Britain this past summer; "How Britain Votes," the election machinery; "Keeping the Peace," resume of international cooperation that led to the North Atlantic Treaty; "Love of Books," the physical technique of book production; "The Magic Canvas," Technicolor, "extending the abstract painter's canvas into the new dimension of cinematic movement," and "David," the story of a miner who became caretaker of a school.

## LOSS OF PEP?



will bring back that  
old fighting spirit!  
Load up on it! **PLAY**



The Week End that Shook the World  
...with **LAUGHTER!**

## W. B. Shifts Personnel in Shorts Unit

Norman H. Moray, president and Walton C. Ament, vice-president and general manager of Warner News, Inc., producers of Warner Pathe News, the News Magazine of the Screen, and special short subjects for Warner Bros., have announced several appointments in the organization.

Edward C. Buddy is promoted from foreign editor to executive assistant to Mr. Ament. Harold H. Bonafield is promoted from managing editor to editor of Warner Pathe News. Robert G. Youngson has been appointed editor of the News Magazine of the Screen.

Leonard C. Hein, film editor, has been named managing editor of both Warner Pathe News and the News Magazine of the Screen. Irene Cornell, associate editor of the News Magazine of the Screen, has been promoted to production manager. Martin J. Kendrick has joined the staff of the News Magazine of the Screen as associate editor. Theodore T. Sharkey, contact man and an assistant news editor for Pathe News, has been appointed unit manager in the special productions division.

## To Remodel Roxy When National Takes Over

Plans for refurbishing and remodeling Broadway's first run Roxy theatre when negotiations for the take-over of the house by National Theatres are completed, were disclosed last week by Charles P. Skouras, National Theatres president.

He said four weeks would be required for the job. The change in ownership would take place, if talks were successful, Mr. Skouras added, at the same time as the divorcement of 20th Century-Fox, present owners of the Roxy and the parent company of National. Questioned about a successor for A. J. Balaban, who announced his intention to resign as general manager of the theatre in December, Mr. Skouras declined to comment.

## Lower Age Limit Asked For "Adult Only" Films

A movement is on in Chicago to lower the 21-year age limit for pictures designated as "adult only." The demands followed publication of a letter in Val Lauder's column in the *Daily News*, which claimed that although those under 21 could not see certain films, they were required to pay adult prices for other films. As a result of this and other protests, Alderman Robert E. Merriam has declared his intention of submitting a proposed downward revision of the over-21 limitation on adults-only pictures, at the City Council. "I think the theatres should offer an intermediary price and I think the adult age should be lowered to 18," he said.

## IN NEWSREELS

**MOVIEONE NEWS, No. 87**—"Bloody Ridge" capture in Korea. Navy carrier returns from Korea. Message from Gen. Ridgway. Britain votes. Eisenhower sees U. S. Navy in action. Pakistan mourns premier. Pope canonizes three saints. German daredevil.

**MOVIEONE NEWS, No. 88**—Korean cease fire talks resumed. U. S. air heroes return. United Nations veterans hailed in New York. New atomic bomb. Princess Elizabeth pilots Canadian train. Bus crash kills seven. Paris riots at mass for Petain. Football: Princeton-Cornell.

**NEWS OF THE DAY, No. 217**—Red rout in Korea. Korean heroes honored on UN day. Argentina tribute to Evita Peron. Eisenhower sees NATO maneuvers. U. S. all-stars meet Jap giants. Message from Gov. Dewey.

**NEWS OF THE DAY, No. 218**—U. S. explodes atom bomb. Churchill's victory. Korean truce talks. UN heroes acclaimed. Elizabeth and Philip. Princeton vs. Cornell.

**PARAMOUNT NEWS, No. 26**—Mediterranean fleet maneuvers. "Loyalty Day" in Argentina. Gale lashes Sicily. Slain premier laid to rest. Korean veterans lead UN salute. U. S. officer weds princess. Football: Drake-Oklahoma.

**PARAMOUNT NEWS, No. 27**—Churchill. India prepares for first election. Cease fire talks. 1890 debt settled. Football: Southern California, TCU; Princeton, Cornell.

**TELENEWS DIGEST, No. 438**—Britain goes to polls. Seoul today in Korea. UN celebration in Washington. Mass pilgrimage in Portugal.

**TELENEWS DIGEST, No. 444**—Churchill and Attlee. More British troops for Middle East. Indo-China fighting. Royal tour in Canada. Motherly monkey in Germany. Princeton vs. Cornell.

**UNIVERSAL NEWS, No. 593**—UN anniversary. Action in Korea. Truman at dedication. Premier's funeral. USS Boxer returns. Danish gymnasts. Football: Illinois vs. Washington.

**UNIVERSAL NEWS, No. 594**—NATO air exercises. British election. Truman dedicates Gompers Square. Hollywood helps fill blood bank. Football: USC-TCU. Princeton-Cornell.

**WARNER PATHE NEWS, No. 22**—UN birthday hailed. "Bloody Ridge" in Korea. Truman meets Nossedagh on Iran crisis. Gen. Clark's family at bedside of wounded son. Rally in Argentina. Pakistan premier's funeral. U. S. officer weds princess. Football: Giants vs. Eagles.

**WARNER PATHE NEWS, No. 23**—Churchill's victory. Peace talks resumed. Korean veterans parade in New York. Italy sends Red Cross unit to UN army. New U. S. jet bombers shown. NATO maneuvers in Germany. Princeton vs. Cornell. Southern California vs. TCU.

## U. S. Productions Lose Screen Time in Italy

**WASHINGTON:** The number of U. S. films screened in Italy last year dropped to 284, about 35 per cent below the 436 released in 1949, according to a report by Commerce Department film chief Nathan D. Golden.

Mr. Golden added that releases of other foreign films also dropped during the year, as domestic production surged upward. The Commerce report said production and distribution of films in Italy was the third largest public money earner in the country by the end of 1950. Film production last year was put at a record 105 features, 250 newsreels and 380 documentaries, representing a total investment of ten billion lire, Mr. Golden said.

Theatre attendance last year was put at a record 650,000,000, with box-office receipts estimated at 60 billion lire.

## Frisina Building Drive-In

The Frisina Amusement Company has begun construction of a 400-car drive-in theatre on nine acres one mile west of Carlinville, Ill. It will be the company's eighth drive-in. Frisina operates 45 houses.

## Republic Net \$728,270 in 39 Weeks

For the 39 weeks ended July 28, 1951, Republic Pictures Corporation and its subsidiaries report a net profit of \$1,358,270.06 before Federal tax provision, estimated Federal normal and surtaxes of \$630,000, or a net after taxes of \$728,270.06.

For the 39 weeks ended July 29, 1950, Republic and its subsidiaries reported a net profit of \$1,390,922 before Federal tax provision, estimated Federal normal and surtaxes of \$560,000, or a net after taxes of \$830,922.

## Souvaine Acquires "Tinderbox"

Souvaine Selective Pictures has acquired the Western Hemisphere distribution rights to the animated color film "Tinderbox." The film, based on the Hans Christian Andersen fairy tale, is animated and will be re-printed in Ansco color.

## Acquires Harlem Theatre

A long term lease for the Star theatre, a landmark in New York's Harlem, has been sold to Harris Theatrical Enterprises, New York, by Greenvine Theatre, Inc. The Star is the fourteenth theatre acquired for his circuit by Harry A. Harris.

## LOWER PLATE WOBBLE?



For gosh sakes, throw  
'em away before you  
choke from laughter  
when you play

UNIVERSAL-INTERNATIONAL'S  
**WEEK-END  
WITH FATHER**

The Week End that Shook the World.  
...with LAUGHTER!

# CONTINUE BIG SCREEN COLOR

## U. S. Permits Development of Color TV Following Washington Meeting

While the expansion of color television into the home has been suspended by order of the Government, development of large-screen color TV will be permitted for the time being.

This concession came out of last week's conference of Defense Mobilizer Charles E. Wilson, Defense Production Administrator Manly Fleischmann and the television set manufacturers.

### Stays Out of Controversy

At the meeting, Mr. Wilson reiterated his reasons for shutting down production of color television receivers in the interest of defense production. Once again, he stressed that he had no interest in injecting himself into the color controversy between CBS and RCA, and he underscored the need of electronics experts in defense.

Mr. Wilson two weeks ago wrote Frank Stanton, president of the Columbia Broadcasting System, asking him to discontinue production of color sets. CBS immediately complied and announced also that it was

discontinuing its color television broadcasts because there were not enough sets to receive them.

Both Mr. Wilson and Mr. Fleischmann made it clear that they were not intent on preventing further experimentation in the color television field and that in fact such experimentation would never be stopped. The only thing that may eventually be curbed is the large-scale output of receivers and sending equipment.

### Shea Houses to Get TV

This, inevitably, would also affect the production of large-screen television units now coming off the production lines at RCA and other plants.

Exhibitors continue to think in terms of theatre television. This week Andrew Shea, speaking at the third of four regional meetings of the Shea circuit, announced that all Shea houses would be equipped with theatre television units. The meeting was held at the Hotel Carlton in Cleveland.

Earlier, Charles P. Skouras, about to depart from New York for Switzerland to look at the Swiss Eidophor-CBS color system, outlined a program of regional theatre TV with shows piped into theatres from local studios that might be located in Denver, Kansas City and Los Angeles. This, Mr. Skouras felt, would take care of the needs of about 450 National Theatres houses. Mr. Skouras emphasized that theatres could not rely on commercial television programs or shows designed for home consumption and would have to create their own entertainment.

Theatre television was discussed also by Robert H. O'Brien, vice-president of United Paramount Theatres, at a luncheon of the American Television Society last week. The topic was "To Pay or Not to Pay" and the other speaker was Paul Raibourn, vice-president of Paramount Pictures and chairman of the board of International Telemeter Corp.

Mr. O'Brien dwelt at length on the possibilities of theatre television for non-entertainment purposes. This would involve use of the theatres in the morning hours for national sales meeting, conventions, Civil Defense training courses, etc. The first test of this kind, involving Civil Defense workers in a number of cities, was held in September.

### Another Test Scheduled

Another similar test is scheduled later this year. Again, theatres participating will not charge the Government, but will submit a cost schedule to make it possible for Civil Defense authorities to assess the costs on future occasions. In the projected test, the Government will pay cable and local line charges.

Mr. Raibourn told the ATS members

about Telemeter and its possibilities, making the point that the television industry needed a type of subscription system to defray mounting costs.

In Washington last week, the National Production Authority reclassified television and broadcasting facilities as "industrial" rather than "commercial" projects, permitting builders of these facilities to self-certify much larger amounts of steel, copper and aluminum.

## See Trial of Pathe Trust Action Up This Winter

Pathe Industries' \$15,000,000 triple-damage anti-trust action against Loew's and RKO Theatres is expected to go to trial in U. S. District Court, New York, this winter, according to William C. MacMillen, Jr., Pathe president.

The suit, filed jointly October 3, 1950, by Pathe and Eagle Lion Classics, alleged that the two circuits "have by their persistent collusive practices continued to virtually exclude independently-produced pictures from the New York market." ELC was dropped as a plaintiff when Pathe sold that subsidiary this year to United Artists.

Mr. MacMillen said Pathe's attorneys had this week received from the plaintiffs details regarding the pictures played by the circuits here in the past three years and the grosses on all such pictures. The court, he explained, had ordered the defendants to supply these details.

## Canadian Film Industry Facing Higher Taxes

The Canadian motion picture business, with all other industries, will be subject to increased taxation as of January 1 to help pay the Federal Government plan for pensions to all persons over 70 years old. According to Finance Minister D. C. Abbott, two per cent increases would be applicable to income and corporation profits, plus a new two per cent sales tax.

### Acquire Four in Wisconsin

The Hurlbert Brothers, who have operated the Cornell at Cornell and the Augusta at Augusta, Wis., have acquired four more small houses in Wisconsin. They are the Valley, Spring Valley; Baldwin, Baldwin; Hammond, Hammond, and the Elmwood at Elmwood.

### Sell Theatre Building

The Wysor-Grand theatre building, Muncie, Ind., was purchased by the Muncie Theatre Realty Corporation, Indianapolis, last week from Mr. and Mrs. George S. Challis. The theatre is under lease to the Y and W Management Corporation.

### Donaldson Opens Booking Office

C. O. Donaldson of Fort Worth, Texas, former buyer and booker for Community Theatres and subsequently with Monogram, has announced the operation of an independent buying and booking activities from his home 3015 Burchill Road, Fort Worth.

# BACKACHE

(OR EVEN LOWER)



Then hire a truck  
to carry the heavy dough  
when you play

UNIVERSAL-INTERNATIONAL'S

# WEEK-END WITH FATHER

The Week End that Shook the World  
...with LAUGHTER!



## Hensler Is Florida Head

Some 150 members of the Motion Picture Exhibitors of Florida, meeting last week in Jacksonville, Fla., elected Maurice E. Hensler of Auburndale, Fla., as president to succeed Bolivar Hyde of Lakeland, Fla., who was named chairman of the board of directors.

Other new officers are Hugh G. Morton, Sr., first vice-president; Horace Denning, second vice-president; William Cumbaa, secretary, and Robert Cannon, treasurer.

Fred Kent was elected regional vice-president of Theatre Owners of America and Mark Chartrand was named a member of the TOA board of directors. Al Rothchild and Ed Winburn were named members of the unit's board of directors.

Chief speaker was Arthur L. Mayer, executive vice-president of the Council of Motion Picture Organizations, who discussed Movietime U. S. A. and other aspects of the all-industry organization.

## 90% of Canada Houses Sell Refreshments

WASHINGTON: Ninety per cent of Canadian theatres now sell refreshments, with gross sales running \$9,400,000 annually, according to the Commerce Department. Film chief Nathan D. Golden said the increased

sale of refreshments by Canadian theatres has been one of the key recent developments in Canadian exhibition. Mr. Golden also reported there are now approximately 1,800 standard 35mm theatres and 68 drive-in theatres operating in Canada, with a combined seating capacity of over 933,000 for the indoor theatres and 30,000 cars.

## Settle Percentage Suits

Eight percentage actions brought in Baltimore by distributors against Diamond Globe Corporation and the executors under the will of Lee W. Insley have been settled, all costs to be paid by the defendants. Involved were the Globe and New theatres in Berlin, Md.; the Diamond in Selbyville, Del.; the Auditorium in Lewes, Del.; the Blue Hen in Rehoboth Beach, Del.; and the Avenue in Delmar, Del.

## Astor Acquires Two

Astor Pictures Corporation has acquired two features from Edward Small for release here and in Canada, R. M. Savini, president, reported in New York last week. The films are "The Last of the Mohicans," starring Randolph Scott, and "Kit Carson," with Dana Andrews.

## Takes Baltimore House

Walter Gettinger of the Howard and Cluster theatres, Baltimore, has signed a lease for the World theatre, Baltimore, in the heart of the downtown shopping area. The house will be on a first run policy.

## Radio, TV Sets Down

WASHINGTON: Radio and television set production dropped five and 21 per cent, respectively, in the first nine months of 1951 compared with the corresponding period of 1950, the Radio-Television Manufacturers Association reports.

Production of radio receivers in the January-September period totaled 10,077,478, against 10,638,800 in the same 1950 period. TV set output fell from 5,028,200 sets in the 1950 period to 3,970,857 in the first nine months of this year.

RTMA's estimates, which include production by members of the Association and non-members, showed a total of 5,133,033 home radios, 1,096,770 portables and 3,847,675 auto sets produced during the first nine months of 1951.

September production, covering a five-week period, was estimated at 337,341 TV sets and 1,100,246 radios. This compares with 843,800 TV sets and 1,335,500 radios manufactured in the same 1950 month.

## Levin Sets Up Offices

Jack Levin, president of Jack H. Levin Associates, has announced the setting up of new offices in Washington and Dallas for his research and checking service. The former office is headed by John Doherty, and the latter by Frank Park.

## COLUMBIA PICTURES ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

**BURT LANCASTER** in  
**TEN TALL MEN**  
with **JODY LAWRENCE**  
Gilbert Roland • Kieron Moore • George Tobias  
Screen Play by ROLAND KIBBEE and FRANK DAVIS  
Produced by HAROLD HECHT  
A NORMA PRODUCTION • Directed by WILLIS GOLDBECK

**THE FAMILY SECRET**  
starring  
**JOHN DEREK • LEE J. COBB**  
**JODY LAWRENCE**  
Screen Play by FRANCIS COCKRELL and ANDREW SOLT  
A SANTANA PRODUCTION  
Produced by ROBERT LORD • Directed by HENRY LEVIN

**RANDOLPH SCOTT** in  
**MAN IN THE SADDLE**  
with **JOAN LESLIE • ELLEN DREW • ALEXANDER KNOX**  
Richard Rober • John Russell • Alfonso Bedoya  
Screen Play by KENNETH GAMET • Based upon the novel by Ernest Haycox  
A SCOTT-BROWN PRODUCTION  
Produced by HARRY JOE BROWN • Directed by ANDRE DE TOTH

**ROBERT CUMMINGS**  
**TERRY MOORE • JEROME COURTLAND**  
**THE BAREFOOT MAILMAN**  
in **SUPERCINECOLOR**  
with **JOHN RUSSELL • WILL GEER**  
Screen Play by JAMES GUNN and FRANCIS SWANN • Based upon the novel by Theodore Pratt  
Produced by ROBERT COHN • Directed by EARL McVOY

**PURPLE HEART DIARY**  
starring **FRANCES LANGFORD**  
with Judd Holdren • Ben Lessy • Tony Romano  
AND G.I.'S ALL OVER THE WORLD  
Written for the Screen by WILLIAM SACKHEIM  
Based upon the famous syndicated newspaper column  
Produced by SAM KATZMAN • Directed by RICHARD QUINE

**GENE AUTRY**  
and **CHAMPION**  
in  
**VALLEY OF FIRE**  
with  
Gail Davis • Russell Hayden • Christine Larsen  
and **PAT BUTTRAM**  
Produced by ARMAND SCHAEFER • Directed by JOHN ENGLISH  
Written by GERALD GERAGHTY • A GENE AUTRY PRODUCTION

**Charles STARRETT • Smiley BURNETTE**  
in  
**PECOS RIVER**  
with **JACK MAHONEY**  
and "Harmonica Bill"  
Written by BARRY SHIPMAN • Produced by  
COLBERT CLARK • Directed by FRED F. SEARS

# "What the Picture did for me"

## Allied Artists

**SHORT GRASS:** Rod Cameron, Cathy Downs—Good, big western for any day in the week. Acting and story also good. Played Sunday, Monday, September 16, 17.—L. Brazil, Jr., New Theatre, Bearden, Ark.

## Columbia

**BODYHOLD:** Willard Parker, Lola Albright—This wasn't too bad for double billing. Played with "Rusty's Birthday" on Thursday, Friday, Saturday, October 11, 12, 13.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

**FLYING MISSILE, THE:** Glenn Ford, Viveca Lindfors—Not too strong—should be double billed. Played Wednesday, Thursday, October 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**GENE AUTRY AND THE MOUNTIES:** Gene Autry, Elena Verdugo—Not like our old Gene, but his pictures are still enjoyable. Played Thursday, Friday, October 11, 12.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

**HER FIRST ROMANCE:** Margaret O'Brien, Allan Martin, Jr.—This is a little picture but was well liked, especially by teen-agers. Had no complaints. Certainly not a picture to be ashamed of in a small town. Small town, farmers and oil workers. Played Sunday, Monday, Tuesday, October 7, 8, 9.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

**JOLSON SINGS AGAIN:** Larry Parks, Barbara Hale—A waste of Technicolor. Didn't even make payroll on this. Doubled with RKO's "Bunco Squad." Played Wednesday, Thursday, October 10, 11.—Irving Hulst, Tri-States Drive-In Theatre, Matamoras, Penna.

**PYGMY ISLAND:** Johnny Weissmuller, Ann Savage—Nice picture if your patrons like action. Played Thursday, Friday, Saturday, October 4, 5, 6.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

**RUSTY'S BIRTHDAY:** Ted Donaldson, John Littel—This series is enjoyed here. Met Ted Donaldson on the set and find him a grand guy, not spoiled. Played Thursday, Friday, Saturday, October 11, 12, 13.—Harland Rankin, Erie Theatre, Wheatley, Ont., Canada.

**STAGE TO TUCSON:** Rod Cameron, Wayne Morris—This is a good western with lots of good action. You can double anything with it. Small town patronage. Played Friday, Saturday, October 12, 13.—Tom Poulos, Paonia Theatre, Paonia, Colo.

## Metro-Goldwyn-Mayer

**BANNERLINE:** Dolly Forrest, Alan Lockwood—Give us more like this one! Great for family trade. This Keele Branselle should go a long way in pictures—the girls really go for this lad. Played on Friday and Saturday.—James Salmors, Sixth Street Theatre, Coshocton, Ohio.

**OUTRIDERS, THE:** Joel McCrea, Arlene Dahl—Doubled with "Please Believe Me." This is a dark western—no good on a moonlight night. Advise drive-ins not to use business below normal. Played Sunday, Monday, October 14, 15.—Irving Hulst, Tri-States Drive-In Theatre, Matamoras, Penna.

**SHOW BOAT:** Kathryn Grayson, Howard Keel—Tons from every angle. A show that Joe E. Brown really steals. A credit to the industry. Played Thursday, Friday, Saturday, October 11, 12, 13.—Howard S. Phillips, Congress Theatre, Marcus Hook, Pa.

## Monogram

**BOWERY BATTALION:** Leo Gorcey, Huntz Hall—Another Bowery Boys hit. Comment and draw good.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Played Friday, Saturday, October 12, 13.—L. Brazil, Jr., New Theatre, Bearden, Ark.

**SILVER RAIDERS:** Whip Wilson, Andy Clyde—Not bad for a western. Always enjoy seeing Ken Duncan, the villain, as he and I went to school together. Played Friday, Saturday, October 12, 13.—Harland Rankin, Beau Theatre, Belle River, Ont., Canada.

## RKO-Radio

**SONG IS BORN, A:** Danny Kaye, Virginia Mayo—Nothing outstanding. Some liked it and some didn't. There are a few laughs, but a weak plot. Small attendance. Small town patronage. Played Wednesday, Thursday, October 10, 11.—Tom Poulos, Paonia Theatre, Paonia, Colo.

## Realart

**HE'S MY GUY:** Joan Davis, Dick Foran—Pulled "Lorna Doone" and put this in on short notice. This is what small towns need. Business on Sunday up 50% over the week before, and concessions double! This may be corn, but let's hope they find more seed to plant like this. What we need are more laughs and less so-called sophisticated comedy. Played Sunday, Monday, Tuesday, October 21, 22, 23.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

## Republic

**HIT PARADE OF 1941:** John Carroll, Marie McDonald—Not too strong an attraction. Doubled it with "Smuggler's Gold," but business only fair. Played Wednesday, Thursday, October 10, 11.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

**IN OLD AMARILLO:** Roy Rogers, Penny Edwards—This picture gave us a nice weekend lift. Rogers still O.K. Played Friday, Saturday, October 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**STORM OVER BENGAL:** Patric Knowles, Rochelle Hudson—Nice picture. Doubled it with "In Old Amarillo" and it did very well. Played Friday, Saturday, October 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

## Twentieth Century-Fox

**I'D CLIMB THE HIGHEST MOUNTAIN:** Susan Hayward, William Lundigan—We did just a little better than average on this picture. It is a good one and you can't go wrong on it. Small town patronage. Played Sunday, Monday, Tuesday, September 28, October 1, 2.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**MR. BELVEDERE RINGS THE BELL:** Clifton Webb, Joanne Dru—Have the utmost respect for Webb, but this one didn't click. Think they rang the bell on Webb with "For Heaven's Sake." If they want to keep him up, they better get back on "Cheaper by the Dozen" type of pictures. Business was below normal for a change. Small town, farmers, oil workers. Played Wednesday, Thursday, October 10, 11.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

**SUSANNAH OF THE MOUNTIES:** Shirley Temple, Randolph Scott—Just fair picture—nothing to write home about. Played Friday, Saturday, October 12, 13.—Harland Rankin, Rankin Enterprises, Chatham, Ont., Canada.

## United Artists

**FABIOLA:** Michele Morgan, Henri Vidal—A French picture made in Italy and dubbed in English! How confusing can one get? Many people commented favorably and it has a certain amount of appeal, even in this small community. It's only worth a mid-week date, however, and you can't get off first base with a percentage deal. Buy it right and the novelty of the picture and its obviously exploitable qualities may do some business for you. After a very slow start, the picture climaxes with torture sequences that aren't for the squeamish. The cuts from the original running time are very obvious and lend a confused quality which a narrator tries to eliminate, but not too successfully. Played Tuesday, Wednesday, September 25, 26.—William Hayden, Vacaville Theatre, Vacaville, Calif.

**JACKIE ROBINSON STORY:** Jackie Robinson, Ruby Dee—This one brought out the ball fans. It is a very good picture and very well handled. Good crowds, but nothing extra. Small town patronage. Played Wednesday, Thursday, October 3, 4.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**WHEN I GROW UP:** Robert Preston, Martha Scott—A very good picture, similar to the "Huckleberry Finn" type. Should do very well in towns where the schools will work with you.—L. Brazil, Jr., New Theatre, Bearden, Ark.

## Universal International

**BUCK PRIVATES COME HOME:** Bud Abbott, Lou Costello—At last we got the front seats dusted off! Real draw—play it. Played Monday, Tuesday, October 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

**IRON MAN, THE:** Jeff Chandler, Stephen McNally, Evelyn Keyes—Unless you are in a town that goes for boxing and likes rough stuff, don't play this. It's well acted, but we had the lowest gross in many months. Small towns, farmers, oil workers. Played Sunday, Monday, Tuesday, October 14, 15, 16.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

**LADY FROM TEXAS, THE:** Mona Freeman, Howard Duff—This went over well for us—we liked by all. Business average for a change. Played Friday, Saturday, October 19, 20.—Edwin A. Falk, Sr., Roxy Theatre, Billings, Okla.

## Warner Bros.

**CAPTAIN HORATIO HORNBLOWER:** Gregory Peck, Virginia Mayo—Good color, plenty of action, beautifully acted. Good for any playing date. Will release all. Played Friday, Saturday, October 19, 20.—Howard S. Phillips, Congress, Marcus Hook, Pa.

**JIM THORPE—ALL AMERICAN:** Burt Lancaster, Phyllis Thaxter—Good entertainment for all classes of audience with enough action and sentiment to please all. Did very well. Played Sunday, Monday, October 7, 8.—Howard S. Phillips, Congress Theatre, Marcus Hook, Pa.

**OPERATION PACIFIC:** John Wayne, Patricia Neal—We had a little better than average matinee, but the usual crowd on Sunday, Monday, Tuesday. This picture was well liked by those who saw it. Small town patronage. Played Sunday, Monday, Tuesday, October 7, 8, 9.—Tom Poulos, Paonia, Paonia, Colo.

## Short Product in First Run Houses

### NEW YORK—Week of Oct. 29

**ASTOR: Pilgrim Popeye** ..... Paramount  
Feature: Here Comes the Groom ..... Paramount

**CAPITOL: Danger Is My Business** ..... Warner Bros.  
**Magical Maestro** ..... MGM  
**That's What You Think** ..... MGM

Feature: Angels in the Outfield ..... MGM  
**PARAMOUNT: Double-Cross-Country Race** ..... Paramount

**Way Out West in Florida** ..... Paramount  
**The Willie Hoppe Story** ..... Columbia

Feature: The Mob ..... Columbia  
**RIVOLI: Pastry Panic** ..... 20th-Fox

Feature: David and Bathsheba ..... 20th-Fox  
**ROXY: The Helpful Geni** ..... 20th-Fox

**Football Winning Ways** ..... 20th-Fox  
**The Grand Design** ..... United Nations  
Feature: Anne of the Indies ..... 20th-Fox

**WARNER: Twenty's S.O.S.** ..... Warner Bros.  
**World of Kids** ..... Warner Bros.  
Feature: A Streetcar Named Desire ..... Warner Bros.

### CHICAGO—Week of Oct. 29

**ROOSEVELT: Happy in Hopyland** ..... Columbia  
Features: Crosswinds ..... Paramount  
New Mexico ..... United Artists

**SURF: Rocky Eden** ..... Warner Bros.  
**Room and Bird** ..... Warner Bros.  
Feature: Tony Draws a Horse ..... Fine Arts

**ZIEGFELD: Harvest Festival** ..... 20th-Fox  
Feature: No Highway in the Sky ..... 20th-Fox

### French Film Subsidy Totals \$11,658,000

WASHINGTON: As of April 1, the French government had subsidized France's domestic film industry to the tune of \$11,658,000, according to Commerce Department film chief Nathan D. Golden.

Mr. Golden said April 1 was the latest date for which figures were available. The subsidies are paid under a 1948 law granting "temporary aid" to the French industry.

The largest part of the financial help—about \$7,114,000—went to French feature film producers, Mr. Golden reported. About \$3,546,000 went to exhibitors for moderniz-

ing and improving their theatres. The remaining \$998,000 went to producers of short subjects and newsreels, to Unifrance Films for development of foreign markets, and for operating expenses.

### "Oompah" Short Opens

"The Oompahs," Columbia's latest UPA Technicolor cartoon, had its world premiere at the Sutton theatre, New York, Monday. Directed by Robert Cannon and narrated by Marvin Miller, who worked on the Academy Award-winning "Gerald McBoing Boing," the new one-reeler, in the same vein, presents the Oompah family, composed of musical instruments.

### Universal, UA Hearing Set for December 4

A three-judge New York Statutory Court will conduct a hearing December 4 in the Justice Department's complaint against United Artists and Universal. The Government is seeking to force UA to put up for sale, for a period of 60 days, the distribution rights it acquired from Eagle-Lion, and to keep any officer or agent of either UA or Universal from serving as a counsel for a competing company.

### Phil Rosen Dies

HOLLYWOOD: Funeral services were held here last Wednesday for Phil Rosen, 63, director, who died October 22. He began his film career in 1912 as a cameraman for the Edison Company and directed films for virtually every important company in the industry since.

### Mady Christians

Mady Christians, 51, actress of the American and European theatre, died at Norwalk, Conn., October 29, of a cerebral hemorrhage. She was born in Vienna. Miss Christians also appeared in some 60 European films.

### Raymond F. Cornes

Raymond F. Cornes, for many years manager of the Palace and Cornes theatres, Farmersville, Tex., died at his home there October 22. He is survived by his widow and a son.

## FAITH, HOPE-AND COMMON SENSE!

★ T.D. is a former top-drawer ad-publicity director who in his  
★ day hired and trained many outstanding ad and publicity  
★ personnel. Not long ago he fell despondent, destitute and  
★ ill. The Pioneers learned of his plight and provided more  
★ than just his material needs. His faith in his friends was  
★ restored and new hope in his future was instilled. Today  
★ his alert and agile mind once more serves the motion picture  
★ industry with distinction.

★ ALWAYS THE FIRST TO HELP OTHERS, IT'S TIME TO  
★ HELP OUR OWN. DO YOUR SHARE BY BUYING TICKETS TO  
★

★ ★ ★

**MIDNIGHT FROLIC**

THE GREATEST ALL-STAR SHOW OF ALL TIME!

Proceeds to  
The Foundation of the  
Motion Picture Producers,  
Tax Deductible.

**ROXY NOV. 16<sup>th</sup>**

Tickets \$5. to \$25.  
available at  
Room 179  
Hotel Astor

## STIFF IN THE JOINTS?

STAY OUTA THOSE JOINTS!



Stay at the theatre  
and count your  
dough when you play

UNIVERSAL-INTERNATIONAL'S

**WEEK-END WITH FATHER**

The Week End that Shook the World  
...with LAUGHTER!

# INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 4,963 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (\*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

## THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Alice in Wonderland (RKO Radio)	—	11	31	19	17
Along the Great Divide (W.B.)	1	7	29	19	5
Angels in the Outfield (MGM)	—	7	17	3	1
Apache Drums (U.I.)	—	13	36	11	2
Appointment With Danger (Para.)	—	8	48	44	13
As Young As You Feel (20th-Fox)	—	—	8	22	16
Best of the Badmen (RKO Radio)	—	9	29	28	10
Big Carnival, The (Formerly Ace in the Hole) (Para.)	—	2	14	20	34
Brave Bulls, The (Col.)	—	—	1	11	27
Captain Horatio Hornblower (W.B.)	17	20	22	10	—
Cattle Drive (U.I.)	10	3	5	11	6
Cavalry Scout (Mono.)	—	6	9	3	—
Comin' Round the Mountain (U.I.)	12	6	25	15	—
Cyrano de Bergerac (U.A.)	16	11	7	6	2
David and Bathsheba (20th-Fox)	13	5	1	1	—
Day the Earth Stood Still, The (20th-Fox)	—	5	8	8	—
Dear Brut (Para.)	—	2	37	19	22
Disc Jockey (A.A.)	—	—	—	1	4
Excuse My Dust (MGM)	1	16	56	22	1
Fabiola (U.A.)	—	6	6	10	4
Fat Man, The (U.I.)	4	—	4	5	3
Fighting Coast Guard (Rep.)	—	1	30	32	10
Five (Col.)	—	1	3	—	—
Flying Leathernecks (RKO Radio)	5	15	10	4	—
Force of Arms (W.B.)	—	1	12	5	3
Fort Worth (W.B.)	9	33	31	9	2
Four in a Jeep (U.A.)	—	—	—	4	—
Francis Goes to the Races (U.I.)	25	31	6	6	—
Frogmen, The (20th-Fox)	21	13	58	20	3
Go For Broke (MGM)	12	54	37	13	3
Golden Horde, The (U.I.)	—	2	6	2	1
Guy Who Came Back, The (20th-Fox)	—	—	7	28	6
Half Angel (20th-Fox)	2	39	43	11	1
Happy Go Lovely (RKO Radio)	—	1	16	13	2
Hard, Fast and Beautiful (RKO Radio)	—	2	—	16	10
He Ran All the Way (U.A.)	—	—	3	28	5
*Her First Romance (Col.)	—	4	2	—	2
Here Comes the Groom (Para.)	10	19	12	1	9
His Kind of Woman (RKO Radio)	3	6	6	3	—
Hollywood Story (U.I.)	—	—	4	2	2
House on Telegraph Hill (20th-Fox)	—	—	2	15	6
Hurricane Island (Col.)	—	—	3	5	—
I Was a Communist for the FBI (W.B.)	2	25	39	25	3
*In Old Amarillo (Rep.)	—	—	2	1	1
Inside the Walls of Folsom Prison	—	7	7	11	5

	EX	AA	AV	BA	PR
Iron Man, The (U.I.)	1	3	3	7	1
Jim Thorpe—All American (W.B.)	—	—	15	9	7
*Jungle Headhunter (RKO Radio)	—	—	2	1	6
Katie Did It (U.I.)	2	8	21	11	—
Kind Lady (MGM)	—	—	8	4	12
Last Outpost, The (Para.)	1	10	32	14	6
Law and The Lady, The (MGM)	—	1	2	6	22
Lemon Drop Kid, The (Para.)	4	56	40	42	4
Let's Go Navy (Mono.)	4	8	1	—	—
Little Big Horn (Lippert)	—	4	8	4	—
Little Egypt (U.I.)	1	3	13	6	1
Lorna Doone (Col.)	—	6	18	9	3
Mark of the Renegade (U.I.)	—	—	2	7	2
Mask of the Avenger (Col.)	—	—	7	1	5
Meet Me After the Show (20th-Fox)	3	16	36	7	1
Millionaire for Christy, A (20th-Fox)	—	3	5	17	4
Mr. Belvedere Rings the Bell (20th-Fox)	9	16	27	25	5
Mr. Imperium (MGM)	—	—	1	4	3
Mob, The (Col.)	—	1	3	4	1
My Forbidden Past (RKO Radio)	2	18	20	30	28
†Never Trust a Gambler (Col.)	—	—	—	1	3
New Mexico (U.A.)	—	—	7	5	2
Night Into Morning (MGM)	—	11	7	16	6
†No Highway in the Sky (20th-Fox)	—	—	4	—	3
No Questions Asked (MGM)	—	—	6	12	15
On Moonlight Bay (W.B.)	44	58	11	9	1
On the Riviera (20th-Fox)	12	15	33	48	4
Painted Hills (MGM)	—	15	29	11	17
Painting the Clouds With Sunshine (W.B.)	—	5	9	6	—
Passage West (Para.)	9	2	32	16	15
Peking Express (Para.)	1	4	6	8	14
People Against O'Hara (MGM)	—	3	4	19	7
People Will Talk (20th-Fox)	1	3	20	13	—
Pickup (Col.)	—	8	6	2	2
Place in the Sun, A (Para.)	4	3	—	—	—
Prince Who Was a Thief, The (U.I.)	1	10	29	23	—
Prowler, The (U.A.)	2	2	4	3	4
*Raton Pass (W.B.)	—	7	24	39	8
*Rawhide (20th-Fox)	8	22	47	11	1
†Red Badge of Courage, The (MGM)	—	1	—	—	4
Rhubarb (Para.)	—	7	2	5	1
Rich, Young and Pretty (MGM)	2	28	44	19	1
Saturday's Hero (Col.)	—	6	3	1	3
*Sealed Cargo (RKO Radio)	—	3	10	14	15
Secret of Convict Lake, The (20th-Fox)	3	12	8	3	1
Show Boat (MGM)	113	21	14	—	—
Sirocco (Col.)	—	8	8	10	20
Strangers On a Train (W.B.)	3	38	30	22	4
Strictly Dishonorable (MGM)	—	3	2	14	42
Strip, The (MGM)	—	—	6	13	3
Take Care of My Little Girl (20th-Fox)	10	59	43	6	—
Tall Target, The (MGM)	—	—	2	2	10
Teresa (MGM)	—	7	10	19	10
Texas Carnival (MGM)	3	1	4	—	—
Texas Rangers (Col.)	1	6	6	3	7
That's My Boy (Para.)	43	26	11	3	—
Thing, The (RKO Radio)	26	48	16	14	5
Thunder on the Hill (U.I.)	—	1	4	3	3
*Tokyo File 212 (RKO Radio)	—	—	1	13	6
†Tomorrow Is Another Day (W.B.)	—	—	2	—	2
*Try and Get Me (U.A.)	—	—	2	1	6
Two of a Kind (Col.)	—	—	5	14	3
Up Front (U.I.)	3	37	64	13	24
Warpath (Para.)	—	2	36	14	4
*When the Redskins Rode (Col.)	—	3	3	—	5
Whistle at Eaton Falls, The (Col.)	—	—	—	3	3
You Never Can Tell (U.I.)	—	—	2	2	4



# MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

## It Pays To Recognize the Value of Recordings

**N**EWs of the purchase of stock in Universal Pictures by Decca Records should be hailed by theatre managers, because—for the most part—the more interlock there is between these two fields of invention, the better for the exploitation of motion pictures. MGM records are doing a good job, tying in with playdates at the point of sale. We sometimes wonder if theatre managers quite realize how effective this tieup is, or can be, with proper understanding.

Maybe you don't know how completely this merger of interests really is? Records sell films, and vice versa, without subtracting from either, and that's where the accomplishment lies. If one took a loss at the expense of the other, we wouldn't write this editorial note, for your attention. But actually, there is growth on *both* sides, when films and recordings play together.

They say that when Jose Iturbi signed for one of his early pictures, he agreed to take the recording rights as his fee, and has since collected \$265,000. They say that the sale of record albums for "South Pacific" has grossed five times as much as the stage play. They say that Mario Lanza has made more money from the sale of his record albums than he has as an MGM star. Today's New York papers carry large ads for Columbia Records album of music from "An American in Paris," which we predict will outgross the New York runs.

We believe that the interlock between films and recordings should be further strengthened, by proper advertising approach in both fields, to contact the opposite number. Theatre managers should be sent to their music dealers, and vice versa. It takes some pushing on *both* fronts, and neither can depend on gravity. Major film companies have found out that there is a merchandising dividend waiting, on Main Street, through cooperation, but record companies apparently still believe they are in a separate business. The sooner they wake up, the better for both parties. We can't do all the bell-ringing, to sound the alarm on both sides of the street.

### CARUSO THE GREAT

When "The Great Caruso" opened at the Radio City Music Hall early in the summer, not many in film industry, nor even those directly concerned, knew in advance that it would break all box office records in New York's largest and finest theatre, or roll up a gross of \$1,300,000 in this one engagement.

And a lot of people were also surprised when "The Great Caruso" was great, in box office appeal, in small situations from coast to coast, and continued to break records in every kind and type of theatre. And it did the same thing overseas, from Johannesburg, South Africa, throughout Europe and across the world. People hadn't forgotten Enrico Caruso, after all.

Now, Arthur Pincus of Loew's International, tells us of the sensational showmanship contest for the picture, conducted in 15 South American countries, with 45 first-run theatres competing. The prize winner, selected by theatre audiences, wins "the Mario Lanza Scholarship" at the famed La Scala Opera in Milan, Italy. South America went wild; it was the greatest thing of its kind in history. The prize-winning campaigns will arrive as entries for the Quigley awards, and the whole story will be told in the Round Table.

Incidentally, MGM has five current pictures that will gross fifty million dollars. Loew's, Inc., has paid its 118th consecutive dividend, and a marketwise person told us that security holders who owned Loew's stock have done better, over the years, than with equivalent shares of U. S. Steel, which proves something in favor of amusement stocks.

*We like those teaser ads for "Hotel Sahara" which are clearly labeled "This is a Teaser" by the bright young men in Max E. Youngstein's advertising department at United Artists. That really sets it off, to explain the teaser idea and sell the picture.*

**Q** There's a nice glow of satisfaction in Universal's spread in last week's *Herald*, the invitation to "look ahead with U-I" at upcoming product. It takes us back to older days of showmanship, when theatre managers found enthusiasm and inspiration in the anticipation of new product, from trade-press inserts of this character. We believe that the germ of showmanship must be planted in advance knowledge of new pictures, and for your audience, too, for they like to know what's coming, with the information keyed directly to their home theatre and its playdates. If you would sell, then sell ahead, and don't risk the too-short approach, or the too-fast payoff.



**Q** A clear demonstration of genius comes from Detroit, where such phenomena have been observed in the past, what with the cooperative movie contest of last year and some others of note.

But now Irving Goldberg, Detroit chairman for the continuing Movietime campaign, comes up with a swell idea, a city-wide, cooperative theatre gift ticket book, containing admission coupons good in any Detroit theatre, anytime. Folks can buy such books as gifts for others, or for their own pleasure, and not feel tied down or committed to any particular blind choice.

It's late in the season, but perhaps not too late, for COMPO to design and have available coupon ticket books for all future Movietime benefits, that could be sold in small lots or in larger, specially printed quantities, for use in cities and towns where there were any number of competitive, but *cooperative* theatres. The old notion of dog-eat-dog competition is going out the window, and it's good for motion picture business at the point of sale.

Our name-calling and intra-industry troubles have done more to drive people away from theatres than all the "B" pictures or double-bills. The public *wants* to think we're in a nice business of selling the best entertainment in the world. —Walter Brooks

# It All Adds Up In Sales Talk



Ralph H. Frame, manager of the Pace theatre, Chadron, Nebraska, out in the Black Hills country, had Indians in costume from the Pine Ridge reservation in South Dakota, as ballyhoo for "Warpath."



Grand street parade, Hollywood stars and applause-winning Southern Belles welcome the world premiere of "Drums in the Deep South" at the Rialto theatre, in Atlanta.



**RADIO CITY MUSIC HALL**  
Showplace of the Nation     Radio-City Center

## "A dream come true!"

Cinema at its best... a joy to the eye, ear and imagination... one of the finest musicals ever produced!"  
—Cinema, News

**ON THE GREAT STAGE**

**"Autumn Album"**  
Dazzling color and glory of the fall season in melody-filled entertainment... produced by Russell Hobart, settings by James Swears Martin.

**TOP HAT AND TAILS**  
Famed Rockwell in a Great White Way spectacle... Tany Samson, dancer, and Dick Stewart, ballroom... the American debut of Lee DeGaris in diving direction... and elaborate comedy by Ray Roney.

**DANCE REVUE**  
The Corps de Ballet Olga Scaras, group, Isadora, Michael Mault, premiere dancer, in wondrously disciplined... choreography by Florence Ruppe.

**TRIBUTE TO BETHOVEN**  
New musical production by Raymond Fiske, dramatically highlighting the life and greatest works of the composer... with the Music Hall Symphony Orchestra, Great City and Howard Crane, Fred Schaffeld and Philip Abbott in leading roles.

**TO THE MUSIC OF GEORGE GERSHWIN**  
AND INTRODUCING  
**GENE KELLY • LESLIE CARON**  
—OSCAR LEVANT • GEORGES GUETARY  
MIRIAM MOORE  
Technicolor

Produced by ARTHUR FREED  
and M.G.M. in Technicolor

It doesn't matter much how many kinds of selling approach you use, just so you vary your style. Look at the fine advertising copy used by the Radio City Music Hall in New York newspapers, and consider these adjoining photographs, as well.



Here's a new twist! Exhibitors Kenneth D. Graham, of Snyder, N. Y., and Francis A. Tate, of Wilson, N. Y., with their wives, start out on a trek to Hollywood by car, as promotion for MGM's "Westward the Women" and "Car of Tomorrow," a short film. Adventuresome party is shown leaving Metro's Buffalo exchange.

M. H. Herman, manager of the Palace theatre, in downtown Milwaukee, had an exhibit of Sioux Indian relics, and a girl named "Sue" in war dress, as interesting lobby display for "Little Big Horn."

## One Theatre Manager—And Ninety-Nine Smart Girls

Larry Woodin, manager of the Arcadia theatre, in Wellsboro, Pa., has long been interested in contests, and especially the "Miss America" competition, for which he is contest director in the states of Pennsylvania and West Virginia. There are 1000 preliminary contests throughout the U. S. and each year, 25,000 girls take part. Of these, 51 girls get in the finals at Atlantic City, and 15 are winners. Over the years, Larry has staged 115 of these contests, and including this past season, ninety-nine girls have won four-year college scholarships as a result of his promotion. This year, "Miss Pennsylvania" won a scholarship at University of Pennsylvania, and "Miss West Virginia" is now a student at the University of West Virginia, in Morgantown. It's really a wonderful record.

## Jack Foxe Enters Capitol Campaign on "Bathsheba"

Jack Foxe, advertising and publicity director for Loew's Washington theatres, enters a substantial exhibit as his campaign for "David and Bathsheba," which includes the personal appearance in the nation's capital of Francis X. Bushman, Walter "Goliath" Tatum, and Carol (direct descendant) Woods. It all made such an impression that they turned out the Movietone newsreel crew to record the events. Jack's campaign book of pictures and press clippings is a worthy example of how to put over a big picture in a big situation.

## "Pickup" Your Guest Tickets, If Lucky

Jack Harvey, manager of the Palace theatre, Danbury, Conn., prints a few telephone numbers at the bottom of his newspaper advertising for "Pickup", and if it happens to be your number, bring a recent telephone bill to prove it, and pick up your guest tickets for the show. Another good stunt is to jot down license numbers of cars parked along Main Street, put these numbers in your advertising and award lucky winners who come with license identification to claim tickets.



Columbia fieldman William Brooker receives a \$10,000 bill from bank cashier J. S. Seacat, as Elliot Johnson, manager of the Malco theatre, Memphis, looks on. It's exploitation for "The Magic Face," and you can do it in your town by application to your local bank, and mortgaging the theatre.

# SHOWMEN IN ACTION

The Round Table is really spinning this week, going round and round with so many good friends in New York for the National Allied convention at the Biltmore. We apologize in advance for errors of omission or commission, in this week's book.

Willis Vance and Elstun Dodge, an old friend and a new one, from Cincinnati, visitors at this desk, with news of their activities, on a search for information while in New York.

Leo Jones, from Upper Sandusky, Ohio, and owner-manager of all the movie theatres in Wyandotte County, is another to celebrate with, at Allied conventions. Leo is Vice-President in charge of.

Martin Smith, our traveling companion over many miles and years, past president of Allied and permanent president of Ohio Independent Theatre Owners, recovered from two serious operations and smiling through convention activities.

Too many familiar faces and old friendships to recite fully, and still two days to go with our greeting as this Round Table goes to press, so no more personals in this column.

It seems they didn't give out 5,000 blue veils at the opening of that picture on Broadway. Only 1,000 and some for disc jockeys, and press people, from coast to coast, who will look pretty funny wearing them while at work.

Joe Boyle, manager of Loew's Poli theatre, Norwich, Conn., celebrated "National Flower Week" by promoting ten corsages per day for lucky ticket holders, and free flowers for feminine members of his staff.

Sonny Shepherd, Bill Dock and the Miami contingent of the Round Table, delighted with their very fine Movietone, U. S. A. schedule, which hit a record. Hollywood caravan pleased all, and were pleased themselves, with their reception.

Mori Krushen, United Artists exploitation manager, plannin' a rootin', tootin' world premiere for "Fort Defiance" at the Paramount theatre, Denver, November 6, complete with Indians, covered wagons and plenty of shootin'.

Jack Sidney, publicist for Loew's Baltimore theatres, building advertising kiosks for "An American in Paris" as a variation of lobby displays, and happy to do it.

Max Cooper, manager of the Skouras Cove theatre in Glen Cove, N. Y., got newspaper publicity with his idea of giving guest tickets to any whose family name began with "M" and contained "Five" letters, for Columbia's shock double-bill.

George Peters showing some newspaper ads for "Angels in the Outfield" at Loew's theatre, Richmond, that we can't remember seeing in the pressbook. Very striking.

Ira Tulipan, one of the 20th Century-Foxes, sends us a photostat of a terrific "Hotpoint" co-op ad page for "The Day the Earth Stood Still," in the Wichita, Kansas, *Beacon*, which we know is to be credited to Elmer Rhoden's busy bees at the Fox Midwest Orpheum and Boulevard theatres.

Vince Capuano, manager of the Elm theatre, West Hartford, Conn., had good newspaper cooperation for his support of the local merchant's traditional shopping event, "Elmwood Day," as an annual promotion involving the theatre.

Arnold Gates, manager of Loew's Stillman theatre, Cleveland, was one of the four lucky ones to get the national premiere of "An American in Paris," and really done himself proud.

Harry A. Rose, manager of Loew's Polimajestic, Bridgeport, Conn., rated a news picture in local papers when he greeted Ezio Pinza in a personal appearance with "Mr. Imperium."

Mack Herbert, manager of the State theatre, New Britain, Conn., puts out card throwaways with lucky numbers.

## DIZZY SPELLS?



That long green stuff  
will make you forget 'em!  
Take the cure! **PLAY**

UNIVERSAL-INTERNATIONAL'S  
**WEEK-END  
WITH FATHER**

The Week End that Shook the World  
...with **LAUGHTER!**

# National Pre-Selling

*Redbook*, for November, continues its policy of a half-page, full-color scene to illustrate its "Picture of the Month"—this time, "An American in Paris"—with an action-color shot of the now-famous ballet sequence. Three other fine films are cited, "It's Only Money," "Mr. Peek-A-Boo" and "When Worlds Collide," with a dozen best-bets mentioned, in neighborhood theatres. There is another feature article, "The Tragedy of Robert Walker," to compare with last month's Nancy Sinatra story. MGM devotes "The Lion's Roar" to "Westward the Women," with a foot note on "Quo Vadis." The *Redbook* cover for November, as previously reported, features Jane Russell in two poses, illustrating her two point program. She is in favor of sex, but opposed to sin. The new *American*, released November 3rd, names "Quo Vadis" as the picture of the month and gives it a page of color scenes, with "Let's Make It Legal" (20th Century Fox) and "Close to My Heart" (Warner's) as runners-up. "When Worlds Collide," "The Tanks Are Coming," "Love Nest" and "The Barefoot Mailman" are recommended.

The importance of 20th Century-Fox's upcoming picture, "Decision Before Dawn," has been graphically pointed out to thousands of opinion makers, newspaper editors, radio and television news commentators and civic leaders from coast to coast, via the distribution of a special 12-page brochure fully illustrating the making of the film. The picture, based on George Howe's Christopher award-winning book "Call It Treason," is of particular interest to leaders in motion picture appreciation. Behind the camera shots and discussion of the film and its subject matter make the booklet of great value in public relations. Additionally, the Armed Services newspapers are using the brochure in a special publicity package aimed at our military forces abroad.

## WEAR A TRUSS?



**That's tough!  
Better get someone else  
to carry the heavy dough  
—when you play**

UNIVERSAL-INTERNATIONAL'S

**WEEK-END  
WITH FATHER**

The Week End that Shook the World  
...with LAUGHTER!

Half an hour after the October issue of *Esquire* arrived in Vancouver, B. C., Norman J. Duncan, manager of the Strand Theatre, there had copies of the Susan Hayward color fold on display and placed in store windows as part of his exploitation for "David and Bathsheba." In addition, the magazine distributors placarded their delivery trucks and arranged 27 magazine displays around the city. The candy bar at the theatre had a similar display with the cooperation of the magazine distributors.

The new *Look*, on the stands November 6th, will have a feature review of "An American in Paris" extending over six pages, with thirteen action pictures to illustrate their enthusiasm for the MGM Technicolor musical, which they call "the champagne-and-caviar of movie fare," even more sumptuous than England's "The Red Shoes." *Look* likes Leslie Caron, 19-year-old French star of the picture, whom they call "fawn, gamin." In the same issue, Maureen O'Hara is given a two-page personality story, under the title, "Swashbuckler in Skirts."

First motion picture script to the condensed for publication in the Reader's Digest will be Wald and Krasna's plaudt-winning RKO release, "The Blue Veil." Producers have been in negotiation with the publication for the reprinting of the screen play, which will mean the largest circulation ever given a motion picture script. Current distribution of the Digest is more than nine million copies.

*Time* magazine, in its current issue now on the stands, says William Wyler's film adaptation of "Detective Story" is "even better as a movie than a stage play." The *Time* review unstintingly praises the large cast in the Paramount film, with Kirk Douglas, Eleanor Parker and original members of the stage cast getting special comment. The picture has been recognized as one of the most faithful film versions of a great play, and retains all the strength of Sydney Kingsley's stage hit.

George Pal's forthcoming science-fiction fantasy, "When Worlds Collide," has received the endorsement of *Boys' Life* and *Scouting* magazines, official publications of the Boy Scouts of America, and will be recommended to their more than 2,700,000 readers in the November issues. *Boys' Life* is read by more than 2,000,000 youngsters each month, while *Scouting* is distributed to 700,000 adults who are active as scout leaders. The picture, now playing its world premiere engagement in London, will be released here by Paramount in November.

Leon Roth of United Artists mailing out Christmas cards to press and publicity people, announcing the new Alastair Sim production of Dickens' "Christmas Carol"—six months in the making, never shown before—which will be England's contribution to the Christmas spirit in a lot of film theatres on both sides of the Atlantic. Radio and book trades have known for many years that Charles Dickens' "A Christmas Carol" was the most popular attraction for the holiday season.

*Ladies Home Journal* for November, on the stands this weekend, tops its "Journal About Town" page with news of "An American in Paris," and follows up with pages of Paris fashions in colors, for its 4,600,000 readers. There is also a nice co-op page from Jergens Lot'on, with pictures of June Allyson, in MGM's "Too Young to Kiss," and Dick Powell in MGM's "Tall Target." The editors say editorially, if you're fed up with movies that make you feel you could do a better one yourself, see "The River"—which was produced by a Hollywood florist and an airlines publicist, in Technicolor India.

Wide publicity is planned by Greyhound Bus Lines for the RKO Technicolor picture, "Two Tickets to Broadway," in a tieup made by Don Prince, eastern publicity director for the film company. Much of the action centers about Janet Leigh on a bus, and with her co-star, Tony Martin, in a Greyhound bus terminal in New York. Greyhound is alerting 25,000 employees and 7,000 way stations with a special bulletin telling them how to take full advantage of the picture's publicity value. In addition, Greyhound will call attention to the world premiere of the picture, set for November 1st.

Metro's "An American in Paris" is getting an exceptional break in current magazines. The October *Mademoiselle* includes an eight-page fashion layout, the November *Redbook* gives it top rating in a review with a half-page color photograph, the November *Holiday* has high praise for the picture, *Seventeen* for November selects it as the picture of the month, *Woman's Home Companion* for November says it's delightful, and the October 15 issue of *Quick* gives it special handling.

With 154,198,164 readers, M-G-M claims for "An American in Paris" the largest national magazine advertising campaign ever attained for a single picture. Magazines included are *American*, *Look*, *Collier's*, *Saturday Evening Post*, *McCall's True Story*, *Ladies Home Journal*, *Modern Screen*, *Parents' Magazine*, *Movieland*, *Screen Guide*, *Motion Picture*, *Cosmopolitan*, *Seventeen*, *Redbook*, *Good Housekeeping* and *Woman's Home Companion*. Majority of the full-page ads are in color.

"Movie Citations" by Luella O. Parsons, in the November *Cosmopolitan*, names "Submarine Command" as the most human drama of the month; gives Eleanor Parker credit for the best performance, in "A Millionaire for Christy," cites "Decision Before Dawn" as the best production, and "Two Tickets to Broadway" as the best musical comedy. MGM advertises its "Picture of the Month"—"Westward the Women"—in an opposite column. There's a full-page fashion photo of Elizabeth Taylor, and a double-truck of Jane Russell and her husband, who may soon be her male counterpart in the movies.

Not only are hundreds of exhibitors competing in the \$15,000 prize contest for the best exploitation campaigns on 20th Century-Fox's "The Day the Earth Stood Still," but an entire class in the University of Texas has undertaken an unofficial assignment along similar lines. Alan Scott, associate professor in the college's School of Journalism, has asked to be supplied with the company's showmanship kits and is using the exploitation campaign as a classroom project for his course in Public Relations.



Lester Pollock shows a good example of Halloween display, at Loew's theatre Rochester, alongside one of the "News from MGM Studios" picture frames, on display in all Loew's houses.



## Round Table In Britain

**Q** British cinemas are becoming world famous for the use of their foyers as local art galleries. Most notably, the Gaumont theatre, Aberdeen, where manager R. S. Miller found excellent support and fine publicity for his Gaumont Gallery, as part of Aberdeen's Festival of Britain. He sends samples of the 60,000 programmes which were distributed for the paintings by North-East artists and cuttings from the Glasgow and Aberdeen newspapers. G. J. Pain, manager of the Gaumont theatre, Glasgow, had a similar exhibition of traditional British paintings, direct from the Odeon, Marble Arch, with an equally fine press, and Charles Smith, manager of the Regent theatre, Brighton, displayed "Two Centuries of Humorous British Art." . . . Harold Shampian, manager of the Gaumont theatre, Islington, says his campaign for "Half Angel" and "As Young As You Feel" is his best effort to date, which incidentally, stirred up newspaper controversy as to the value of stunts as compared with entertaining pensioners—(Harold on both ends of the argument—couldn't lose!) . . . Bob Rainey, manager of the Odeon theatre, Norwich, a newcomer to the Round Table, accepting the C.M.A. Theatre Plaque on behalf of his staff, for their consistent courtesy and efficiency. . . . Len Crate, manager of the Union cinema, Dunstable, sends a photo of his street ballyhoo for "Amie Get Your Gun." . . . Walt Henderson, manager of the Odeon theatre, Guide Bridge, submits his recent exploitation for the Quigley Awards. . . . R. J. Crabb, assistant manager of the Savoy, Swindon, held a street parade, and gave old age pensioners an outing, with the blessing of the Mayor and Mayoress, in a cost-free campaign for "Return of the Frontiersman." . . . R. S. Brand, manager of the Ritz cinema, Southend-on-Sea, dressed his attractive staff as "Prehistoric Women" for street ballyhoo. . . . Harry Gent, manager of the Royal Hippodrome, Liverpool, displayed 50 quads in all parts of the city for "At War With the Army."

**Q** Albert Sidi, manager of the Regal theatre, Levenshulme, Manchester, submits a very neat and showmanly campaign on "Wedding Bells" as an entry for the Quigley Awards in the fourth quarter. He had excellent publicity, street pageant, commercial sponsorship and a stage presentation, with talent from a local dancing school. Newspaper composite pages and other tieups are outstanding. . . . A. L. Parezer, manager of the Odeon theatre, Bognor Regis, sends his campaign on "Lavender Hill Mob" which just opened to rave notices in New York. . . . D. A. C. Ewin, manager of the Lyric, Wellingborough, has a package of tieups on current pictures. . . . L. L. Spurgin, manager of the Robin Hood cinema, Hall Green, Birmingham, and a new member of the Round table, in with attractive examples of his showmanship, including competition for "window spotting" in Hall Green's Shopping Week and free admission for expectant fathers to see "Father's Little Dividend." . . . J. K. Pease, manager of the Princess cinema, Blackpool, arranged a very distinguished reception for "Captain Horatio Hornblower"—with a guard of honour by the Sea Cadet Corps. . . . R. W. Parker, manager of the Regal cinema, Torquay, amused his "Future Adults" club members with a fancy dress parade. . . . And Bill Boht, manager of the Ritz cinema, Birkenhead, entertained 2,500 children in conjunction with the *Birkenhead News* "Chums Club." Both good club names. . . . F. J. Hyland, manager of the Rialto, Londonderry, North Ireland, has an entry for the Quigley Awards. . . . Bill Gray, manager of the Regal cinema, Kilmarnock, Scotland, tied in with cooperative newspaper advertising during Festival Week, with a 40-minute film about Glenfield industries.

**ACROSS THE WIDE MISSOURI—Metro-Goldwyn-Mayer.** In color by Technicolor. MGM presents for the millions who thrilled to "King Solomon's Mines" and "Kim" a new and stupendous drama of adventure in our own great West! Filmed in the wilderness of the rugged Rockies; a year in the making, a cast of hundreds, a fortune to bring it to you! Only the big movie screen can picture such giant scenes and great thrills. Clark Gable and a terrific, all-star cast of MGM players. 24-sheet and other posters have poster-quality, even if slightly crowded with type. You can use them to your advantage as lobby and marquee display. There is a jumbo herald, wonderful for large or small situations, that keys the campaign, and you can buy the center spread as a separate newspaper ad, to follow up and close the deal at your point of sale. Try using that big ad, just once! It has everything to sell the picture. Newspaper ad mats generally, in various sizes, are too crowded with copy, but they still show Gable and action, even in relatively small sizes.

**THE DAY THE EARTH STOOD STILL—20th Century-Fox.** From out of space, a warning, and an ultimatum! Strange power from another planet is a menace to the earth. The world faced with destruction by strange men and demonic machines from distant space. Can the world survive the power beyond our understanding from these indestructible robots with electromagnetic brains? 24-sheet and all posters have been made to provide cut-outs for lobby and marquee display. You can build a front that will stop any passer-by. Special teaser newspaper mat campaign sets the stage and carries through for many small situations. There are many styles to choose from, so pick what strikes you best. Larger newspaper ads in much the same style will provide a smash for opening day. Four-page tabloid herald simulates newspaper style with authentic news of arrival of space men. Publicity stories and mats may excite your newspaper man. Tieups with electric and utility companies are a natural, and will react to mutual benefit. There are three teaser trailers, with Drew Pearson, Elmer Davis and Kaltenborn giving out with the "news" of planetary invasion. Science-fiction groups and school science classes will respond to a study of the serious possibility of this picture's plot becoming factual news.

**THE DESERT FOX—20th Century-Fox.** The story of Rommel, the true story behind a fabulous legend. Flaming out of the vast African desert—at last, the sensational best-seller comes to the screen! CAPTURED—on the screen, at last—"The Desert Fox." Brilliant drama in living history. James Mason in the title role, and perfect in the part. Rommel was admired by his enemies as a great soldier and a patriot, in his own country. 24-sheet and other posters will make cut-outs, with plenty of action background for lobby and marquee. Unusual herald duplicates front cover jacket of best-selling book with center-double spread that keys the campaign in a majority of spots. Newspaper ad mats are numerous, ranging from very large to appropriate slugs, with an assortment of teasers that will serve all purposes in small situations. Material has action and style which will sell this attraction as something out of the ordinary. Book tieup is exceptional, since the publishers are going all out to cooperate with theatres at the point of sale.

**AN AMERICAN IN PARIS—Metro-Goldwyn-Mayer.** In color by Technicolor. What a joy to see MGM's colorful new musical! It's likely to be the most popular musical film of the year, even in competition with other films that are outstanding in a better movie season. More people will recommend "An American in Paris" than "Caruso" or "Showboat" (says an audience survey). 24-sheet carries the fine dancing figures that sell the picture; typified by the Radio City Music Hall ad which you will find on this week's picture page. It's possible that you will prefer the uncluttered variety of newspaper display. Here is one of the great pictures of 1951 or any other year. It has color and charm and variety and music and dance. You will like Leslie Caron, the new little French dancer who co-stars with Gene Kelly, and you'll give her a better break than she gets in the excellent 3-color herald, which keys the campaign for every type of situation. MGM Records have an appropriate reason for getting behind this MGM picture, for the benefit of MGM customers, in either department. We believe that "An American in Paris" is so important to exhibitors, that you should take your press-book and lock yourself in your managerial cubby-hole so you can really study it!

**OUTDOOR REFRESHMENT SERVICE**  
from Coast to Coast  
over 1/4 Century

Refreshment Service for DRIVE-IN THEATRES

SPORTSERVICE CORP. Phone MA 1014  
SPORTSERVICE BLDG. 4 BUFFALO, N. Y.

**WHEN YOU NEED  
SPECIAL TRAILERS  
'GOOD' AND F-A-S-T  
SEND YOUR ORDER TO  
FILMACK**

CHICAGO, 1327 S. Wabash NEW YORK, 630 Ninth St.

# CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



## POSITIONS WANTED

ALERT, CAPABLE, AMBITIOUS, AGE 41. SIX years' experience projectionist A houses. Have sound service knowledge. Also 10 years' maintenance—service all types coin machines, radio. Want permanent job with future, as projectionist or maintenance. Capable of managing small house. Wife capable help. Will go anywhere west of Mississippi river if salary warrants. On union permit now—job too uncertain. Excellent reference will be furnished. BOX 2618, MOTION PICTURE HERALD.

CLASS-A MANAGER, GENTLEMAN, WORKER, available. BOX 2615, MOTION PICTURE HERALD.

## HELP WANTED

WANTED: FEBRUARY 1ST, A MAN FOR drive-in theatre, year round position and vacation, in New York State. Working indoors in the cold season and outdoor seven months a year. Good salary. Send all data and photograph, salary expected in first letter. BOX 2615, MOTION PICTURE HERALD.

WANTED: A GOOD PRESENT ASSISTANT manager to act as a manager of a night house in New York State. Send references, salary expected, photograph, and all communication in first letter. Year round job with vacation. BOX 2616, MOTION PICTURE HERALD.

## THEATRES

NEW JERSEY THEATRE FOR RENT, 750 seats, excellent opportunity, populated area, reasonable. Telephone: ESSEX 3-1158.

WANTED: THEATRE OR DRIVE-IN NEW England—New York. BOX 2604, MOTION PICTURE HERALD.

## DRIVE-IN EQUIPMENT

PAY OUT OF INCOME. COMPLETE PROJECTION and sound outfits from \$1,595 available on time payments. Send for equipment list stating your car capacity. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WANT TO BUY, COMPLETE DRIVE-IN EQUIPMENT, including tower, that can be moved. Contact JOHN MARLOW, Herrin, Ill.

## PRINTING SERVICE

WINDOW CARDS, PROGRAMS, HERALDS, photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

## Legion Approves Four Of 7 New Pictures

The National Legion of Decency this week reviewed and classified seven pictures, approving four. In Class A-I, unobjectionable for general patronage were: "The Basketball Fix," "Too Young to Kiss" and "Valley of Fire." In Class A-II, unobjec-

## ARE YOU LOOKING FOR BARGAINS?

DO YOU CONTEMPLATE CHANGING YOUR position? Is there an opening on your staff for a qualified manager or projectionist? Have you any equipment to sell, or do you want to buy some? If you are looking for any of these things, you are reading the right page in the right book. The MOTION PICTURE HERALD classified page will get you results as it has for thousands of others. Why not try it next week? Contact us by mail or telephone. Classified Dept., Rockefeller Center, New York 20.

## USED EQUIPMENT

PAIR SIMPLEX SP 35MM. SOUND PROJECTORS, portable type. Can be used with arcs. Factory re-conditioned and guaranteed. Complete outfit except speaker and screen. Very low price. CHARLES J. HICKEY, Route 6, Knoxville, Tenn.

HOLMES SWEET HOLMES! EDUCATORS (Handa lamps) \$605; with W. E. Soundheads, baby Strong arcs, rectifiers, special \$995. All rebuilt like new dual outfits with amplifier and speaker. Time deals invited. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

STAR FOR PRICE AND QUALITY! E-7 mechanisms, rebuilt, \$895.00 pair; Grauwold splicers, \$14.95; Century intermittents, rebuilt, \$39.50; 1 unit electric ticket register, rebuilt, \$115.00; Hall-Motograph 85 ampere lampouses, good condition, new reflectors, \$475.00 pair; National Super vacuum, good, \$39.50; Tell us your needs. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

## SEATING

CHAIRS—UPHOLSTERY—PARTS. HEYWOOD—American—Ideal—International. Get our prices and photos. State the amount needed. ALLIED SEATING CO., 234 W. 44th St., New York City.

BUY CHAIRS FROM RELIABLE SOURCE—that means S. O. S. Get our chair Bulletin showing outstanding values. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

COMPLETE SEATING SERVICE SEWN CUSHION and back covers. New cushions, parts. Chairs rebuilt in your theatre without interruption. THEATRE SEAT SERVICE CO., 160 Hermitage Ave., Nashville, Tennessee.

## BUSINESS BOOSTERS

GIVEAWAYS KIDDIE MATINEES—20 assorted foreign stamps—2/c package. Catalogue on request. HECHT, 3074 Park Ave., New York 51.

COMIC BOOKS, AVAILABLE AS PREMIUMS giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 4125 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBERS, \$3.50 per thousand. PREMIUM PRODUCTS, 339 W. 44th St., New York 18, N. Y.

"MOVIESTA" UNLIMITED POSSIBILITIES FOR smart promoter. Copy \$5.00. BOX 692, Paoia, Colo.

tionable for adults, was "My Favorite Spy." In Class B, Objectionable in part for all, were: "The Girl on the Bridge," because of "suicide in plot solution;" "Mill on the Po," due to "suggestive sequence, tends to misrepresent Christian principles of social justice," and "Ten Tall Men," because of "suggestive costuming and situations" in the picture.

## NEW EQUIPMENT

PLAY UP ATTRACTIONS WITH TEMPERED Masonite marquee letters 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50 (all colors). Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

WHITE PLASTIC COATED SCREENS, 35c FOOT; Exciter lamps, 40c; Film cabinets, \$2.95 section; Sound lenses, \$14.50; Rewinders, \$9.95 set; Reel alarms, \$5.50. STAR CINEMA SUPPLY, 441 West 50th Street, New York 19.

NEW & TOP QUALITY 15 AMP. RECTIFIER bulbs only \$4.99! Reflectors, all types, 20% off; flame-proofed, fungusproofed plastic screens 39¢ sq. ft.; beaded 49¢; coated lenses \$100 pair. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## STUDIO EQUIPMENT

WANTED: 16MM AND 35MM MOTION PICTURE production equipment. Send your listing for our liberal cash offer. We want Mitchells, Moviolas, Tripods, laboratory and editing equipment. See us first for best used equipment purchases. THE CAMERA MART, INC., 70 W. 45th St., New York.

BUSCH OPTICAL PICTURE REDUCTION printer, rebuilt, \$3,250; Auricon professional sound camera \$495; Micop Hispeed 90 fpm printer, 16/35mm, \$1,650 plus tax; 16mm Animation stand complete, \$2,250; Maurer BM recording system, complete, \$2,495; Moviola Soundpix 92, rebuilt, \$1,095; Bell & Howell Specialist outfit, originally \$2,350, \$1,495; Micro synchronizer 4 way 16/35mm \$195; 500W Sunspots on stands \$77.50; New Bridgematic Jr. 16mm automatic developing machines (plus tax) \$95. Cash paid for used equipment. Trades taken. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventures exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

INTERNATIONAL MOTION PICTURE ALMANAC—the big book about your business—1951-52 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures, 1944 to date. Order your copy today. \$5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

## Offer Production Course

The Screen Producers Guild in Hollywood will supply a complete staff for an entire credit course to be offered at the University of Southern California this year, it was jointly announced by the university and guild. Called "Production Symposium," it will be limited to 100 students.

# The Product Digest



## Starlift

**Warner Bros.—Shower of Stars**

For "Starlift" exhibitors had better start worrying, not if they have a big enough name for the marquee, but rather if the marquee is big enough to list the names of Doris Day, Gordon MacRae, Virginia Mayo, Gene Nelson, Ruth Roman, James Cagney, Gary Cooper, Phil Harris, Frank Lovejoy, Randolph Scott, Jane Wyman and Patrice Wymore.

This picture is a natural for those theatre operators who feel the presence of big stars a necessity to make a film a box office success. True, some of the players make only token appearances, but no matter, since the customer is sure to be attracted by the name on the billing. Thus, producer Robert Arthur and Roy Del Ruth have somehow woven everybody—including Louella Parsons—into the script.

The film affords an opportunity for exploiting the company's star roster, and emphasizes the need for troop entertainment and what the Hollywood community is doing about it.

There's a thread of a story running through the picture which doesn't interfere to any extent with the songs by MacRae, Miss Day and Miss Wymore, dancing by Nelson, horseplay by Harris, and presentation of the humorous sketches by Lovejoy, Cooper, Miss Mayo and the others. The entertainment and humor—although sometimes labored—no doubt will get satisfactory reaction from audiences.

Attractive Janice Rule plays a starlet who falls in love with a young air force corporal, Ron Hagerthy. There are the usual misunderstandings of young lovers as the boy accuses the girl of using him for publicity purposes. Hagerthy's buddy, Dick Wesson, provides the humor in trying to patch things up. During all this, air force officers are around to explain to the stars the mechanics of an air force base, how injured troops coming back are looked after, the departure of men for the front, and so forth.

The entire picture uses as a background a California base, and there are many interesting sequences on the activities and mechanics of the base's operations.

The principals in the story are Miss Day, Miss Roman, Miss Rule, Wesson and Hagerthy, with Howard St. John and Hayden Rorke in support. The others serve mainly as window dressing. The story is by John Klorer who, with Karl Kamb, also wrote the screenplay.

*Reviewed at Warner screening room in New York. Reviewer's Rating: Good.—CHARLES J. LAZARUS.*

Release date, December 1, 1951. Running time, 103 minutes. PCA No. 15326. General audience classification.

Doris Day .....	Herself
Ruth Roman .....	Herself
Nel Wayne .....	Janice Rule
Set. Mike Nolan .....	Dick Wesson
Corp. Rick Williams .....	Ron Hagerthy
Richard Webb, Hayden Rorke, Howard St. John, Guest Stars: Gordon MacRae, Virginia Mayo, Gene Nelson, James Cagney, Gary Cooper, Virginia Gibson, Phil Harris, Frank Lovejoy, Lucille Norman, Louella Parsons, Randolph Scott, Jane Wyman and Patrice Wymore	

## I Want You

**RKO-Goldwyn—The Departing Soldier**

In "The Best Years of Our Lives," Samuel Goldwyn dealt with the problem of the soldier returning from World War II. In "I Want You" he concerns himself with the soldier returning to war—this time in Korea and nobody can foretell where beyond.

He has an interesting picture, honestly performed and essentially believable, often touching, sometimes humorous, but of varying dramatic quality and uneven pace. The latter relates clearly to the running time of 102 minutes.

The place is Anywhere, U. S. A. in the summer of 1950 immediately preceding Korea. The draft program is under way, more or less half-heartedly and haphazardly. Farley Granger, for instance, is derailed because of a minor knee injury. Robert Keith, his father, is a World War I veteran full of stories about exploits strictly out of imagination and boasting, and Mildred Dummock, his mother, Dana Andrews, the brother, is an ex-lieutenant in the Engineers and Dorothy McGuire, his wife and war-time bride. Peggy Dow is the young collegiate in love with Granger and determined to resist romance for experience; of course, she doesn't and marries him immediately ahead of his departure for service overseas.

Between the establishment of the principals and their emotional turnings and the finish which is interpretable as confident youth marching toward the future enthused and unafraid is a long series of incidents obviously designed to carry forward the story line. But this story, predicated on material by Edward Newhouse in the *New Yorker* and resolved for production by Irwin Shaw, is fragmentary and, on occasion at least, prone to place stress on content which is dramatically insignificant.

Granger turns out alright at the end, but for most of the distance he is on the insufferable side—selfish, self-impressed. Much nicer a guy is Martin Milner, who goes to war because Andrews, as his employer, refuses to seek deferment, and dies. The suggestion is made that this bothers Andrews' conscience to the point where he determines to re-enter the service. In a general array of competent performances, Miss McGuire does the outstanding job.

Mark Robson directed.  
*Reviewed in a New York projection room. Reviewer's Rating: Good.—RED KANE.*

Release date, December, 1951. Running time, 102 minutes. PCA No. 15495. General audience classification.

Martin Greer .....	Dana Andrews
Nancy Greer .....	Dorothy McGuire
Jack Greer .....	Farley Granger
Carrie Turner .....	Peggy Dow
Thomas Greer .....	Robert Keith
Sarah Greer .....	Mildred Dummock
Ray Collins, Martin Milner, Jim Backus, Marjorie Crossland, Walter Baldwin, Walter Sande, Peggy Maley, Jerrilyn Flannery, Erik Nielsen	

## SHOWMEN'S REVIEWS THE RELEASE CHART

## The Browning Version

**Rank-Universal—Mr. Chips in Reverse**

Few of the critics who see this film will deny that it is one of the finest ever from the British studios which, during the postwar years, have fed the American market with a great many valuable contributions to the cinematographic art.

At the same time, there is also no denying that a film like "The Browning Version" is sharply limited in its appeal and therefore the kind of picture that doesn't stand a chance in the regular runs. It is art house product of the very highest quality and will be rated superior entertainment by all discerning audiences.

"The Browning Version," a J. Arthur Rank presentation based on the play by Terence Rattigan, who also did the screenplay, is dominated by the performance of Michael Redgrave, who gives a brilliant and sensitive portrayal of a classics teacher in an English school. He plays a man who, humbled by his disloyal wife and plagued by a heart ailment, has lost his feeling for the emotions of others and his understanding of the boys he is supposed to teach.

Under the superb direction of Anthony Asquith, who says much with touches that require no dialogue and express by implication the turmoil in the heart of a man who discovers that there is good in others, the picture comes to life as a touching and often highly dramatic offering. It is primarily a conversation piece and suffers, like most films based on plays, from the faithful translation to the screen. But it has a brittle, subtle quality that rates it adult entertainment of the highest order.

Jean Kent plays the harsh wife and Nigel Patrick is the science professor whom she pursues. Brian Smith is engaging as young Taplow, who tries to befriend Redgrave and to break down the barrier he has erected. Wilfrid Hyde White, as the headmaster, provides a clever take-off on a British type, the kind of cynical self-appraisal at which the British excel. Ronald Howard is good as the new teacher.

Teddy Baird was the producer of the film. Rattigan must be congratulated on the smooth transition from play to screen. His dialogue permits the actors to give their best in all situations. The final scene, in which Redgrave admits his failing to the entire school body, apologizes and is cheered by the pupils who have hated him as a teacher, fairly bursts with pent-up emotion.

*Seen at the Universal screening room in New York. Reviewer's Rating: Excellent.—FRED HIFT.*

Release date, November, 1951. Running time, 90 minutes. PCA No. 15327. General audience classification.

Andrew Crocker-Harris .....	Michael Redgrave
Miffie Crocker-Harris .....	Jean Kent
Frank Hunter .....	Nigel Patrick
Fred Fisher .....	Wilfrid Hyde White
Taplow .....	Brian Smith
Fletcher .....	Bill Travers
Ronald Howard, Paul Medland, Ivan Samson, Josephine Middleton, Peter Jones, Sarah Lawson, Scott Harold, Judith Furse	

(Reviews continued on following page)



## A Christmas Carol

### U. A. Renown—A New Scrooge

The British producers' knack for bringing the classics to the screen never has been proven more effectively than with this George Minter offering of "A Christmas Carol," the Dickens story known and loved by millions.

If it has been done on film before, this should deter no one from seeing this latest version, which stars one of Britain's most talented actors, Alastair Sim, as the stingy, cold-blooded old Scrooge whose misdeeds finally show him the way to happiness. It is a picture that glows with a spirit all its own and brings out all the very fine points in Dickens' dramatic and yet tender story.

Most of the credit for the appeal of the picture must go to Sim, who makes his Scrooge a very real person, removed from the present-day audience only by the age in which he lived. Sim may be overdoing it a little in the end, when he realizes that giving can bring great satisfaction, but in general his characterization, underscored by the incomparable Dickens dialogue, gives the picture stature and value.

Brian Desmond Hurst produced and directed this Renown Pictures presentation, weaving into the tale the kind of contrasts which it requires. His characters, if overdrawn, tell the story simply. Yet the final impact is one of choked-up emotion and an old lesson well told. Young and old should get equal enjoyment out of it. Certainly you couldn't want anything more fitting for a Christmas offering. It hits the nail right on the head.

The supporting cast is excellent in every detail, from the poor but human Bob Cratchit, brilliantly played by Mervyn Johns, to Jack Warner's cynical Mr. Jorkins and Rona Anderson's tender Alice. The scenes in the Cratchit home are particularly moving and well done. Mr. Hurst's direction matches the story. Music is most effectively used throughout. Noel Langley did the screenplay.

The Scrooge story is too well known to bear repeating. Suffice it to say that it benefits dramatically from the clever and skillful use of the camera. With audiences in the Christmas frame of mind, "A Christmas Carol" should rate importantly in the UA lineup.

Seen at the United Artists' screening room. Reviewer's Rating: Excellent.—F. H.

Release date, November 30, 1951. Running time, 86 minutes. General audience classification.

Scrooge.....Alastair Sim  
Mrs. Dilber.....Kathleen Harrison  
Mr. Jorkins.....Jack Warner  
Jacob Marley.....Michael Horden  
Bob Cratchit.....Mervyn Johns  
Mrs. Cratchit.....Hermione Baddeley  
Peter Cratchit.....John Charlesworth  
Glyn Dearman, George Cole, Rona Anderson, Carol Marsh, Brian Worth, Olga Edwards, Roddy Hughes, Hattie Jacques, Clifford Mollison, Michael Dolan, Francis D. Wolff, C. Konarski, Ernest Thesiger, Miles Maleson, Louise Hampton

## The Light Touch

### MGM—Art Thieves

This is a regeneration of an art thief, a man vastly calm, very clever, and completely immoral. The man is Stewart Granger, and he achieves calmness in the face of adversity, to the point of wooden immobility. For the rest of the cast and the plot, it is much talk and posturing, and a sort of sly humor about the Continental types portrayed, which is almost caricature. It is an overlong picture. An average audience may become restless, although some sort of mounting suspense is achieved.

George Sanders is a familiar figure: the cultivated art dealer, hiding behind a sometimes grisly humor his larceny and ability to murder. His henchmen are Norman Lloyd and Mike Mazurki, also familiar types. Kurt Kasznar plays a slightly mad millionaire Roumanian art collector, with ludicrous emphasis. About the only player whose dialogue, motivations and general character seem normally drawn is Pier Angeli, the instrument who regenerates Granger.

Hired through deceit and mean stratagems

by Granger to duplicate a religious painting he stole from an Italian gallery, she remains in his various schemes even through a convenient marriage. Her faith, sweetness and incredible bravery and devotion to him, even when she knows his madness for money and lack of faith in anything, swerves him from victory in battle against the law and against Sanders and his men. He returns the painting to its legitimate place in a church in Sicily.

One of the assets in a picture which has the M-G-M imprint of fine production values and an appeal to quality audiences, is the multitude of location shots. Waterfront and market place and other scenes in Italy and Tunis, abound. There is an air of authenticity and of an exotic foreign scene throughout the picture.

Richard Brooks directed and wrote the story for the screen from one suggested by Jed Harris and Tom Reed. Pandro S. Berman produced.

Seen in New York projection room. Reviewer's Rating: Good.—FLOYD STONE.

Release date, December, 1951. Running time, 107 minutes. PCA No. 15314. General audience classification.

Sara Conrde.....Stewart Granger  
Anna Vassari.....Pier Angeli  
Felix Guignol.....George Sanders  
Kurt Kasznar, Joseph Calleia, Larry Keating, Rhys Williams, Norman Lloyd, Mike Mazurki

## Cave of Outlaws

### U-I—Action Western

The successful trappings of outdoor adventure drama with color by Technicolor, effective scenery, lots of action and a good cast—are provided in this story of gold and the lust it brings out in men.

The screenplay by Elizabeth Wilson is action-crammed. The story gets under way with a train robbery, following which the bandits are tracked down in a cave, and all but one killed by the pursuing posse. The survivor, a youth, is sent to prison.

Fifteen years later, the youth, grown to manhood in the person of Macdonald Carey, is released from the penitentiary. Since a fortune in gold was buried in the cave, Carey goes back to find it. From the moment he enters the town, he finds himself a sort of punching bag, the victim of mysterious assaults. The one glittering aspect in his post-prison life is Alexis Smith who is trying to raise money to operate the newspaper her mysteriously-vanished husband owned. Carey helps her launch the paper on her own, but finds a romantic rival in the town's copper tycoon, Victor Jory. Highly regarded, Jory is in fact an arch-villain who hires thugs to do his dirty work. After some sleuthing and fistfights, Carey learns that Jory killed Miss Smith's husband just as he came upon the hidden gold. Carey eventually finds the long-lost gold and turns it over to a Wells Fargo detective.

The showdown fist and gun battle in the cave is sure to satisfy the cravings of the action fans. Rewarded for finding the gold, Carey has a future to look forward to with Miss Smith.

Leonard Goldstein produced and William Castle directed.

Reviewed at the Universal screening room in New York. Reviewer's Rating: Good.

Release date, November, 1951. Running time, 75 minutes. PCA No. 15344. General audience classification.

Pete Carver.....Macdonald Carey  
Liz Trent.....Alexis Smith  
Dobbs.....Edgar Buchanan  
Ben Cross.....Victor Jory  
Hugh O'Brian, Housey Stevenson, Charles Horvath, Jimmy Van Horn, Tim Graham, Clem Fuller

## The Tanks Are Coming

### Warners—War With Tanks

Bryan Foy has produced a morale builder, with the aid of the Defense authorities, who apparently gave him all the tanks he needed. Certainly there are enough to give the effect of authentic battle scenes. There is plenty of gunpowder and plenty of death. The latter is a negligible factor in comparison to the message

—which is, grit, a sense of balance and humor, and you will come through a war.

Steve Cochran is the familiar figure, the martinet of a sergeant, openly hard hearted, even brutal, but actually a super fighting machine, whose methods are calculated to make his men as tough and skillful as he, and thereby save their lives. His men are Paul Picerni, Harry Bellaver, James Dobson, Robert Boon and George O'Hanlon, and they run a familiar diversity in emotions, behavior, backgrounds and responses. Having Cochran at first, they come to respect, and then to love him.

In effect, this also is a story of the Third Armored Division, which lanced from the St. Lo breakthrough in France, right on into Germany. It has certain gaps in the logic of combat fighting, which may not bring cheers from actual combat veterans, but for the average audience in many parts it will seem like a slice of the real thing. It also has generous portions of corned heroics and masculine humor, and will not be for the lasses, or the classes. Lewis Seiler directed from a screenplay by Robert Hardy Andrews, based upon a story by Samuel Fuller.

Seen in a New York projection room. Reviewer's Rating: Good.—F. S.

Release date, November 17, 1951. Running time, 90 minutes. PCA No. 15328. General audience classification.

Sully.....Steve Cochran  
Lt. Rawson.....Philip Carey  
Patricia Kane.....Mari Aldon  
Danny.....Paul Picerni  
Harry Bellaver, James Dobson, George O'Hanlon, John McGuire, Robert Boon, Michael Steele

## Unknown World

### Lippert—Science Fiction

Science fiction fans sated with space-ship flights from and to this globe of ours are invited now to board a depth-ship with seven adventurous peace advocates and journey some 2,000 miles into it. The change of direction gives welcome relief, the premise and the equipment are more credible than most in kind, and the workmanship stacks up with the best. No panacea against war is achieved, naturally, but the exposure to the earth's interior as the producers imagine it to be makes the surface world as we know it seem a far pleasanter place to live in than it seemed when the picture started. In that there could be a public benefit as well as a box office profit.

The original screenplay by Millard Kaufman gets off to a convincing start by a smart use of pseudo-newsreel footage showing a peace-loving professor's reason for seeking a haven for the world's people against the H-bomb peril, within the earth itself, and his plans for exploring the earth's interior in search of such a place. The picture itself gets rolling when he and six associates drive their scientifically splendid depth-ship into the mouth of an extinct volcano and on downward, through hazards and mishaps that make for suspense, to an "unknown world" about 1,800 miles down, which has everything to recommend it except the fact that reproduction of species does not happen there and, finally, the place blows up in their faces. What happens during and after the descent are matters for the customers to learn by buying tickets.

J. R. Rabin and I. A. Block produced the picture, and Terrell G. More directed.

Reviewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, October 26, 1951. Running time, 71 minutes. PCA No. 15102. General audience classification.

Dr. Morley.....Victor Killian  
Joan Lindsay.....Marilyn Nash  
Bruce Kellogg, Otto Waldi, Jim Bannon, Tom Handley, Dick Cogan, George Baxter

## The Strange Door

### U-I—Costume Thriller

A surprisingly strong cast is given a weak and illogical story to work with in "The Strange Door," a picture that tells the weird tale of a sadistic French nobleman in the se-



venteenth century. The film probably should be sold as a horror thriller, but even on that basis it has limited merit.

The cast may get a lot of people into the theatre. Charles Laughton, still suffering from a bad case of "Mutiny on the Bounty," satirizes himself in the character he has made so famous. He plays the evil nobleman to the hilt, including a couple of scenes that are outright tasteless in their brutality of spirit.

Boris Karloff has a minor role as the faithful servant of the brother whom he has kept incarcerated in a dungeon for 20 years. The romantic parts are taken by Sally Forrest and Richard Stapley, the latter a dashing young adventurer tricked into Laughton's castle and forced to marry Sally.

Ted Richmond was the producer and Joseph Pevney the director. The picture has its moments, particularly in the climax when Laughton tries to destroy the lovers and Sally's father who are trapped in a cell while the walls keep moving in on them. They are saved and Laughton destroyed in spectacular manner.

Jerry Sacckheim did the screenplay, based on Robert Louis Stevenson's "The Sire De Maletoit's Door." The dialogue becomes at times comic in its Shakespearean eloquence but this may not bother the adventure-loving who will find the action aspects of this picture enjoyable.

Seen at the Universal screening room. *Reviewer's Rating:* Fair.—F. H.

Release date, December, 1951. Running time, 81 minutes. PCA No. 15409. General audience classification.

Alan De Maletroit ..... Charles Laughton  
Volcan ..... Boris Karloff  
Blanche De Maletroit ..... Sally Forrest  
Denis De Beaulieu ..... Richard Stapley  
Talon ..... Michael Pate  
Count Grassin ..... Alan Napier  
William Cottrell, Morgan Farley, Edwin Parker, Charles Horvath, Paul Cavanaugh

## South of Caliente

**Republic—Rogers and Race Horses**

Republic in recent months has shown a commendable attempt to get away from the Western action formula while retaining the basic ele-

ments that have made these pictures so successful through the years. In this latest Roy Rogers film, these attempts have met with success.

Here, Rogers is no longer the cowboy or law officer chasing after rustlers and other criminals, but is conducting a trucking service which takes horses from one race track to the other. One job requires him to take a valuable horse belonging to Dale Evans from the ranch which she is in danger of losing. Miss Evans, it seems, must sell the horse in order to save the ranch.

However, the first trouble ensues when Rogers and his caravan cross the border into Mexico with the trailer truck and valuable cargo of horses, including the one belonging to Miss Evans, hijacked. Rogers sets out on the trail and while doing so finds that murders have been committed.

As the plot deepens, Rogers discovers that a couple of men on Miss Evans' ranch staff are involved in the criminal proceedings. By some astute detective work, it is found out that Miss Evans' horse has been stolen and his identity changed in order to enter him as a "dark horse" at various tracks.

There is one exciting scene where Rogers tries to stop the runaway trailer truck which has no driver. He jumps from Trigger to the truck with little effort, and stops it just in time.

There is some good action as the culprits are rounded up, and despite the modern tone of the story, Rogers is permitted to do a good deal of riding on Trigger, his famous horse. Providing the comedy relief as Rogers' helper is Pinky Lee. The picture is also livened by several musical numbers.

The associate producer was Edward J. White and William Witney directed. The screenplay was by Eric Taylor.

Reviewed at the Republic screening room in New York. *Reviewer's Rating:* Good.—C. J. L.

Release date, October 15, 1951. Running time, 67 minutes. PCA No. 15247. General audience classification.

Roy Rogers ..... Roy Rogers  
Doris Stewart ..... Dale Evans  
Pinky ..... Pinky Lee  
Dave Norris ..... Douglas Fowley  
Ric Roman, Leonard Penn, Willie Best, Lillian Molieri, Charlita, Pat Brady, Frank Richards, Roy Rogers Riders

## Utah Wagon Train

**Republic—Rex Allen Western**

A somewhat different approach is provided in this outdoor action film, with cowboy star Rex Allen as the boss of a wagon party. Allen is the lean, quiet-spoken type and as such gives a tone of hard-bitten action which should please the followers of this type of picture.

Allen plays a young rancher who receives a call from his uncle, an old-time frontiersman, that he is in trouble. The uncle has been engaged to lead a wagon train of modern adventurers along a route to California, where their ancestors had gone some 100 years before. However, before Allen has a chance to talk to his uncle, the latter is murdered. Allen sets out to find out the motive and murderer, and to do this takes his uncle's place as leader of the wagon train.

As the train starts its journey, there are the expected disagreements among various members of the party, and eventually there is a killing. This makes Allen determined to find out the answer to the mystery as to why someone didn't want his uncle to go along on the journey.

The answer is soon forthcoming after Allen has to use his fists and guns, and it involves a story of hidden gold which the original pioneers had cached in a cave. There is an attempt by the guilty party to hijack the hoard, but this fails as Allen and his henchman, Buddy Elsen, bring the criminal to justice.

Melville Tucker was associate producer and Philip Ford the director. The screenplay by John K. Butler is simple and easy to follow. Penny Edwards plays the romantic lead.

Reviewed at the Republic screening room in New York. *Reviewer's Rating:* Good.—C. J. L.

Release date, October 15, 1951. Running time, 67 minutes. PCA No. 15369. General audience classification.

Rex Allen ..... Rex Allen  
Nancy Bonner ..... Penny Edwards  
Snooper Trent ..... Buddy Elsen  
Driscoll ..... Roy Barcott  
Sarah Padden, Grant Withers, Arthur Space, Edwin Rand, Robert Karnes, William Holmes, Stanley Andrews, Frank Jenks

# THE RELEASE CHART

## Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1091-1092, issue of October 27, 1951.

Feature Product by Company starts on page 1081, issue of October 27, 1951.

For exploitation see Managers' Round Table section.

\* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		RATINGS	
				(S) Synopsis	Page	Nat'l Groups	Herald Review
ACCORDING to Mrs. Hoyle (5122) Mono.	Spring Byington-Brett King	May 20, '51	60m	Issue 23	905	AY	A-2 Very Good
Across the Wide Missouri (color) (208)							
Adventures of Capt. Fabian (5101) Rep.	Clark Gable-Ricardo Montalban	Oct. '51	78m	Sep. 29	1041		A-2 Good
Aladdin and His Lamp (color) (5104) Mono.	Errol Flynn-Micheline Prelle	Oct. 6, '51	100m	Sep. 29	1042		B Good
Alice in Wonderland (color) (292)* RKO	Patricia Medina-John Sands	Jan. 20, '52					
Alice in Wonderland (color) Souvenir	Disney Feature	Aug. '51	75m	July 7	921	AYC	A-1 Excellent
Along the Great Divide (025) WB	Carol Marsh-Puppets	July 28, '51	83m	Aug 4	967		Average
American in Paris, An (color) MGM	Kirk Douglas-Virginia Mayo	June 2, '51	88m	May 5	825	A	A-1 Very Good
Angels in the Outfield (202) MGM	Gene Kelly-Leslie Caron	Nov. '51	113m	Sep. 1	997	AY	A-2 Excellent
Anne of the Indies (color) (134) 20th-Fox	Paul Peters-Jane Leigh	Sep. 14, '51	102m	Sep. 1	997	AY	A-1 Excellent
Apache Drums (123) (color) (134) Univ.	Jean Peters-Louis Jourdan	Nov. '51	81m	Oct. 20	1065		A-2 Very Good
Appointment With Danger (formerly United States Mail) (5019)* Para.	Stephen McNally-Coleen Gray	June, '51	75m	Apr. 21	810	AYC	A-1 Good
	Alan Ladd-Phyllis Calvert	May, '51	89m	Apr. 21	809	AY	A-2 Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS		
				Issue	Page	Not'l Groups	L. of D.	Herald Review
Arizona Manhunt (5068)	Rep. Michael Chapin-Eilene Janssen	Sept. 15, '51	80m	Sept. 22	1034	AY	A-1	Fair
As Young As You Feel (for. Will You Love Me in December) (120)	20th-Fox Jean Peters-David Wayne	June, '51	77m	June 9	878	AY	A-2	Very Good
BADMAN'S Gold	UA Johnny Carpenter-Alyn Lockwood	Apr. 3, '51	56m			AY	A-1	
Bannerline (208)	MGM Sally Forrest-Lionel Barrymore	Oct., '51	88m	Sept. 22	1033		A-2	Good
Barefoot Mailman, The	Col. Robert Cummings-Terry Moore	Nov., '51	83m					
Basketball Fix, The	Realtor John Ireland-Vanessa Brown	Sept., '51	65m	Sept. 22	1034		A-2	Good
Behave Yourself (206)	RKO Shelley Winters-Farley Granger	Sept. 22, '51	81m	Sept. 15	1013		B	Very Good
Best of the Badman (color) (176)	RKO Robert Ryan-Claire Trevor	June 16, '51	84m	June 2	869	A		Good
Big Carnival, The (formerly Ace in the Hole) 5023*	Para. Kirk Douglas-Jan Sterling	July 4, '51	112m	May 12	845	A	A-2	Excellent
Big Gusher, The (306)	Col. Preston Foster-Wayne Morris	July, '51	68m	July 14	929	AY	A-1	Good
Big Night, The	UA John Barrymore, Jr.-Joan Lorrain	Dec. 7, '51	94m					
Bitter Springs	Ealing-Bell Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Blackmailed	Bell Mai Zetterling-Dirk Bogarde	Oct., '51	73m	Sept. 15	1015		B	Fair
Blazing Bullets (5142) (formerly Gold Bullets)	Mono. Johnny Mack Brown	May 6, '51	51m	May 12	(S)846		A-1	
Blue Veil, The (263)	RKO Jane Wyman-Charles Laughton	Oct. 27, '51	114m	Sept. 15	1015	AY	A-2	Excellent
Bomba and Elephant Stampede	Mono. Johnny Sheffield-Donna Martell	Not Set		Aug. 18	(S)982			
Bonanza Town (367)	Col. Charles Starrett-Smiley Burnette	July, '51	56m	July 14	929	AYC	A-1	Good
Border Fence	Astor Walt Wayne-Mary Nord (reissue)	Aug. 15, '51	60m					
Brave Bulls, The (321)	Col. Mel Ferrer-Miroslava	May, '51	108m	Apr. 21	809	AY	A-2	Excellent
Bride of the Gorilla	Realtor Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m					
Bridge of San Luis Rey	Astor Lynn Bari-Louis Calhern (reissue)	Apr. 15, '51	91m	Feb. 5, '44				Good
Bright Victory	Univ. Arthur Kennedy-Peggy Dow	Aug., '51	97m	July 28	947	AY	A-1	Excellent
Browning Version, The (Brit.) (281)	U-I Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093	AY		Excellent
Buckaroo Sheriff of Texas (5066)	Rep. Michael Chapin-Eilene Janssen	May 1, '51	60m	Dec. 30	642	AYC	A-1	Good
Bullfighter and the Lady (formerly Torero) (5009)	Rep. R. Stack-G. Roland-Joy Page	May 15, '51	87m	May 5	825	AY	A-2	Very Good
Bushwackers, The	Realtor John Ireland-Dorothy Malone	Nov., '51						
CALLING Bulldog Drummond	MGM Walter Pidgeon-Margaret Leighton	Not Set	80m	Oct. 20	1066			Good
Canyon Raiders (formerly Wild Horse Prairie) (5151)	Mono. Whip Wilson-Fuzzy Knight	Apr. 8, '51	54m	May 12	(S)846		A-1	
Captain Boycott (Brit.)	Astor Stewart Granger-K. Ryan (reissue)	Oct. 1, '51	93m					
Captain Horatio Hornblower (color) (030)*	WB Gregory Peck-Virginia Mayo	Aug. 11, '51	117m	June 16	886	AYC	A-1	Very Good
Carris	Para. Jennifer Jones-Laurence Olivier	Not Set		June 2	(S)870			
Casa Manana (5116)	Mono. Robert Clarke-Virginia Welles	June 10, '51	73m	June 28	(S)947	AY	B	
Cattle Drive (color) (128)	Univ. Joel McCrea-Dean Stockwell	Aug., '51	77m	July 14	929	AYC	A-1	Good
Cavalry Scout (color) (5101)	Mono. Rod Cameron-Audrey Long	May 13, '51	78m	Apr. 21	809	AYC	A-2	Very Good
Cave of the Outlaws, The (color) (201)	Univ. Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094			Good
Chain of Circumstance	Col. Richard Grayson-Margaret Field	Aug., '51	68m	Aug. 25	990	AY	B	Fair
China Corsair (316)	Col. Jon Hall-Liza Farraday	June, '51	67m	June 9	878	A	A-2	Good
Christmas Carol, A (Brit.)	UA Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094			Excellent
Circle of Danger (formerly White Heather) (Brit.)	UA Ray Milland-Patricia Roc	Mar. 22, '51	86m	Mar. 31	783	A	A-1	Good
Close to My Heart (107)	WB Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049		A-2	Good
Cloudburst	UA Robert Preston-Elizabeth Sellers	Aug. 3, '51						
Clouded Yellow, The (Brit.)	Col. Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Cohens and Kellys in Africa	Realtor George Sidney-Charles Murray (reissue)	Aug. 1, '51	82m	Nov. 8, '30	47			
Cohens and Kellys in Hollywood	Realtor George Sidney-Charles Murray (reissue)	Aug. 1, '51	78m	Nov. 8, '30	39			
Come Fill the Cup (106)	WB James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033		B	Very Good
Comin' Round the Mountain (127)	Univ. Bud Abbott-Lou Costello	July, '51	77m	June 16	887	AYC	A-2	Good
Corky of Gasoline Alley	Col. Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1	Fair
Crackdown	RKO Bill Williams-Carla Balanda	Not Set		Jan. 6	(S)654			
Crazy Over Horses (5114)	Mono. Bowery Boys	Nov. 18, '51	65m					
Criminal Lawyer	Col. Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990		A-2	Good
Criminals of the Underworld	Realtor Richard Dix-Lon Chaney (Reissue)	May 1, '51	51m					
Crosswinds (color) (5104)	Para. John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good
Cyclone Fury (368)	Col. Charles Starrett-Smiley Burnette	Aug., '51	54m	Aug. 18	982		A-1	Fair
Cyrano de Bergerac	UA Jose Ferrer-Mala Powers	July 20, '51	112m	Nov. 18	569	AYC	A-2	Superior
DAKOTA Kid, The (5067)	Rep. Rudy Raiston-Philip Ford	July 1, '51	60m	July 14	930			Fair
Daltons Ride Again	Realtor Alan Curtis-Lon Chaney (reissue)	Sept., '51	72m					
Danger Zone (5017)	Lippert Richard Travis-Pamela Blake	Apr. 20, '51	60m	June 30	(S)914		B	
Dark Waters	Astor Merle Oberon-Franchot Tone (reissue)	Mar. 15, '51	93m	Nov. 5, '44			A-2	
Darling, How Could You! (5108)	Para. Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	B	Good
David and Bathsheba (color)*	20th-Fox Gregory Peck-Susan Hayward	Sept., '51	116m	Aug. 25	990	AY	B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	AY	A-2	Very Good
Dear Brut! (5021)	Para. Mona Freeman-Edward Arnold	June, '51	82m	Apr. 28	817	AY	A-2	Good
Decision Before Dawn	20th-Fox Richard Basehart-Gary Merrill	Aug., '51		July 21	(S)938		A-2	
Desert Fox, The (130)	20th-Fox James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	Rep. Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m					
Detective Story (5111)	Para. Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041			Excellent
Disc Jockey (AA-21)	AA Jane Hight-Michael O'Shea	Sept. 30, '51	77m	Sept. 8	1006		A-1	Very Good
Dodge City (017)	WB Errol Flynn-O. de Havilland (reissue)	Mar. 17, '51	104m	July 29	406		A-1	Good
Double Crossbones (color) (119)	Univ. Donald O'Connor-Helene Carter	Apr., '51	75m	Nov. 25	589	AYC	A-1	Good
Double Dynamite (formerly It's Only Money)	RKO Frank Sinatra-Jane Russell	Oct. 13, '51	80m					
Drums in the Deep South (color)	RKO James Craig-Barbara Payton	Oct. 20, '51	78m	Oct. 6	1049	AY		Good
ELEPHANT Stampede (5110)	Mono. Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074			Good
Elopement	20th-Fox Clifton Webb-Ann Francis	Dec., '51						
Emperor's Nightingale, The (color)	Rembrandt Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Escape to Freedom (5217)	Mono. Roddy McDowall-Kristine Miller	Jan. 6, '52						
Excuse My Dust (color) (133)	MGM Red Skelton-Sally Forrest	June 22, '51	82m	May 26	861	AY	A-1	Very Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		RATINGS			
				Issue	Page	Net'l Groups	L. of D.	Herald Review	
FABIOLA* (Ital.)	UA	Michele Morgan-Henry Vidal	June 1, '51	96m	May 5	826	A	A-2	Very Good
Family Secret, The	Col.	John Derek-Lee J. Cobb	Not Set	85m	Oct. 27	1074		B	Good
Fat Man, The (120)	Univ.	J. Scott Smart-Julie London	May, '51	77m	Apr. 7	794	AY	A-2	Very Good
Father Takes the Air (5126)	Mono.	Raymond Walburn-Walter Catlett	June 17, '51	61m	June 23	907	AY	A-1	Average
Father's Little Dividend (124)*	MGM	S. Tracy-J. Bennett-E. Taylor	Apr. 13, '51	82m	Feb. 24	721	AYC	A-2	Excellent
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Oct. 26, '51						
Fighting Coast Guard (5010)	Rep.	Brian Donlevy-Ella Raines	June 1, '51	86m	May 5	827	AY	A-1	Good
Fighting the Racketeers	Realtor	Ed Sullivan-Barton MacLane (reissue)	May 1, '51	58m					
First Legion, The	UA	Charles Boyer-Walter Hampden	May 11, '51	86m	Apr. 14	801	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct., '51	93m	Apr. 14	802	A	A-2	Good
Fixed Bayonets	20th-Fox	Michael O'Shea-Richard Basehart	Dec., '51						
Flame of Stamboul (314)	Col.	Richard Denning-Lisa Ferraday	Apr., '51	68m	Mar. 10	751	AY	A-2	Fair
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-G. Mitchell	Nov. 11, '51	72m					
Flying Leathernecks (color) (261)*	RKO	John Wayne-Robert Ryan	Aug. 28, '51	102m	July 21	937	AY	A-1	Excellent
Follow the Sun (112)	20th-Fox	Anne Baxter-Glenn Ford	Apr., '51	93m	Mar. 24	765	AYC	B	Very Good
Footlight Varieties (116)	RKO	Variety Cast	Apr., '51	61m	Mar. 24	766	AY	B	Good
Force of Arms (102)	WB	William Holden, Nancy Olson	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Danfance	UA	Dane Clark-Tracy Roberts	Nov. 9, '51						
Fort Dodge Stampede (5062)	Rep.	Allan "Rocky" Lane	Aug. 24, '51	60m	Sept. 15	1014			Fair
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	65m					
Fort Worth (color) (028)	WB	Randolph Scott-David Niven	July 14, '51	80m	May 12	845		A-2	Very Good
Four in a Jeep (Swiss)	UA	Vivica Lindfors-Ralph Meeker	Aug. 17, '51	97m	June 9	878	AY	A-2	Good
Fourteen Hours (114)	20th-Fox	Paul Douglas-Debra Paget	Apr., '51	92m	Mar. 3, '51	741	A	A-2	Excellent
Franchise Affair, The (Brit.)	Stratford	Michael Denison-Dulcie Gray	Aug. 31, '51	95m					
Francis Goes to the Races (125)*	Univ.	Donald O'Connor-Piper Laurie	July, '51	88m	May 26	863	AYC	A-1	Excellent
Frogmen, The (122)*	20th-Fox	Richard Widmark-Dana Andrews	July, '51	96m	June 9	877	AY	A-1	Very Good
Fugitive Lady (5011)	Rep.	Janis Paige-Binnie Barnes	July 15, '51	78m	July 21	938		B	Fair
Fury of the Congo (329)	Col.	Johnny Weissmuller-Sherry Moreland	Apr., '51	69m	Feb. 24	722	AY	A-1	Average
GALLOPING Major, The (Brit.)	Souvaine	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
Ghost Chasers (5112)	Mono.	Leo Gorcey-Huntz Hall	Apr. 29, '51	69m	June 23	906			Good
G. I. Jane (5012)	Lippert	Jean Porter-Tom Neal	July 6, '51	62m	Aug. 11	975		A-1	Good
Girl in Every Port, A	RKO	Groucho Marx-Marie Wilson	Dec. 22, '51						
Girl on the Bridge									
(formerly The Bridge)	20th-Fox	Hugo Haas-Beverly Michaels	Dec., '51						
Go for Broke (129)*	MGM	Van Johnson-Warner Anderson	May 25, '51	92m	Mar. 31	783	AYC	A-1	Excellent
Gold Raiders	UA	George O'Brien-Sheila Ryan	Sept. 14, '51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m					
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Goodbye, My Fancy (024)	WB	Joan Crawford-Frank Lovejoy	May 19, '51	107m	Apr. 14	801	AY	A-2	Very Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Nov. 2, '51						
Great Caruso, The (color) (127)*	MGM	Mario Lanza-Ann Blyth	Apr., '51	109m	Apr. 21	810	AY	A-1	Excellent
Great John L., The	Astor	Linda Darnell-Rory Calhoun (reissue)	July 15, '51	96m	June 9, '45				Good
Guerrillas of the Underground	Realtor	C. Bennett-Gracie Fields (reissue)	May 15, '51	97m					
Guilt Is My Shadow (Brit.)	Stratford	Elizabeth Sellars-Patrick Holt	July 27, '51	78m					
Gun Play (120)	RKO	Tim Holt-Joan Dixon	May, '51	61m	Apr. 28	818	AY	A-1	Fair
Guy Who Came Back, The (formerly Just One More Chance) (118)	20th-Fox	Paul Douglas-Joan Bennett	July, '51	91m	May 26	861	AY	B	Good
HALF Angel (color) (116)*	20th-Fox	Loretta Young-Joseph Cotton	May, '51	80m	Apr. 14	802	AY	A-2	Good
Half Breed (color)	RKO	Robert Young-Janis Carter	Dec. 1, '51						
Happy Go Lovely (color) (262) (Brit.)	RKO	David Niven-Vera-Ellen	July 18, '51	88m	June 16	886	AY	A-2	Very Good
Hard, Fast and Beautiful (formerly Mother of a Champion) (119)	RKO	Claire Trevor-Robert Clarke	June 9, '51	76m	May 26	861	AY	A-2	Very Good
Harlem Globetrotters, The	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074	AY	A-2	Good
Havana Rose (5124)	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15, '51	77m	Sept. 29	1042	AY	A-2	Good
He Ran All the Way	UA	John Garfield-Shelley Winters	July 13, '51	77m	June 9	877	A	B	Excellent
Heart of the Rockies (5042)	Rep.	Roy Rogers-Penny Edwards	Mar. 30, '51	67m	Mar. 31	784	AYC	A-1	Good
Her First Romance (358)	Col.	Margaret O'Brien-Allen Martin, Jr.	May, '51	73m	May 5	826	A	A-1	Good
Her Panellod Door (Brit.)	Souvaine	Phyllis Calvert-Edward Underdown	Aug. 27, '51	84m	Sept. 8	1006			Very Good
Here Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman	Sept., '51	114m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	80m					
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990		A-2	Very Good
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue)	Sept. 1, '51	63m					
Hills of Ireland (color)	World Travel	Documentary Travelogue	May 21, '51	60m	June 2	870		A-1	Very Good
Hills of Utah (356)	Col.	Gene Autry-Donna Martell	Sept., '51	70m	Sept. 15	1014	AY	A-1	Good
His Kind of Woman (201)*	RKO	Robert Mitchum-Jane Russell	Aug. 25, '51	120m	July 21	938	A	B	Very Good
Hollywood Story (124)	Univ.	Richard Conte-Julia Adams	June, '51	77m	May 19	853	AY	A-2	Good
Home Town Boy (5022)	Lippert	Harold Lloyd, Jr.-Cathy Downs	Dec. 7, '51						
Home Town Story, The									
(formerly Headline Story) (128)	MGM	Donald Crisp-Marjorie Reynolds	May 18, '51	61m	May 5	826	AY	A-2	Good
Hoodlum, The	UA	Lawrence Tierney	July 27, '51	61m	July 14	930		B	Fair
Horsie (formerly Queen for a Day)	UA	Phyllis Avery-Darren McGavin	July 7, '51	107m	Mar. 24	766	AY	A-2	Good
Hot Lead	RKO	Joan Dixon-Richard Martin	Not Set	60m	Oct. 27	1075			Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo, Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
House on Telegraph Hill (117)	20th-Fox	Richard Basehart-Valentina Cortese	June, '51	93m	Mar. 10	749	A	B	Good
Hurricane Island (color) (349)	Col.	Jon Hall-Marie Windsor	July, '51	70m	July 7	922	AYC	A-1	Fair
I CAN Get it for You									
Wholesale (111)	20th-Fox	Susan Hayward-Dan Dailey	Apr., '51	91m	Mar. 17	787	AY	A-2	Very Good
I Want You	RKO	Dana Andrews-Dorothy McGuire	Dec., '51	102m	Nov. 3	1093			Good
I Was a Communist for the F.B.I.* (023)	WB	Frank Lovejoy-Dorothy Hart	May 5, '51	83m	Apr. 21	809	AY	A-2	Average
I Was an American Spy (AA-19)	AA	A. Dvorak-G. Evans-D. Kennedy	Apr. 15, '51	85m	Mar. 31	784		A-2	Average
I'll Never Forget You (formerly Man of Two Worlds) (color)	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51						
In Old Amarillo (5043)	Rep.	Roy Rogers-Penny Edwards	May, '51	67m	May 26	862	AYC	A-1	Good
Inside Straight (123)	MGM	David Brian-Arlene Dahl	Mar. 14, '51	87m	Mar. 10	749	A	B	Very Good
Inside the Walls of Folsom Prison (026)	WB	Steve Cochran-David Brian	June 16, '51	87m	May 19	854	A	B	Good
Interrupted Journey (British)	Lopert	Valerie Hobson-Richard Greene	May 28, '51	80m	June 23	906		A-2	Good

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Iron, Man, The (130)	Univ.	Jeff Chandler-Evelyn Keyes	Aug. '51	82m	July 7	922	A	A-2 Good
JESSE James (color) (057)	20th-Fox	Tyrone Power-Henry Fonda	(reissue) July, '51	106m				
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m				
Jim Thorpe—All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2 Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034	AY	A-2 Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Vivica Lindfors	Oct. '51	87m	Sept. 1	998	A	A-2 Good
Jungle Headhunters (color) (177)	RKO	Amazon Expedition	June, '51	86m	May 12	846	AY	A-2 Good
Jungle Manhunt	Col.	Johnny Weissmuller-Sheila Ryan	Oct. '51	86m	Oct. 6	1080	AY	A-1 Good
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	Dec. '51					
Katie Did It (122)	Univ.	Ann Blyth-Mark Stevens	May, '51	81m	Apr. 14	802	AY	A-2 Average
Kentucky (color) (150)	20th-Fox	Loretta Young-Richard Greene	(reissue) July, '51	96m	Feb. 24, '38			
Kentucky Jubilee (5007)	Lippert	Jerry Colonna-Jean Porter	May 18, '51	75m	June 30	913		A-2 Average
Kid from Amarillo, The	Col.	Charles Starrett-Smilely Burnette	Oct. '51	56m	Oct. 27	1075	AY	A-1 Fair
Kind Lady (134)	MGM	Ethel Barrymore-Maurice Evans	June 29, '51	78m	June 23	906	AY	A-2 Very Good
Kon-Tiki (173)	RKO	Adventure-Documentary	Apr. '51	73m	Mar. 24	765	AYC	A-1 Good
LADY and the Bandit, The (337)								
(formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Sept. '51	79m	Aug. 11	974	AY	A-2 Good
Lady from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct. '51	78m	Sept. 22	1033	AY	A-1 Good
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov. '51	80m	Oct. 20	1065		A-2 Very Good
Lady Says No, The	UA	David Niven-Joan Caulfield	Nov. 16, '51	80m				
Las Vegas Story	RKO	Jane Russell-Victor Mature	Nov. 17, '51					
Last Outpost, The (color)								
(formerly New Guinea Gold) (5020)	Para.	Ronald Reagan-Rhonda Fleming	May, '51	89m	Apr. 14	802	AY	A-1 Good
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Oct. 1, '51	99m				
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct. '51	82m	Oct. 20	1067	AY	Very Good
Law and the Lady, The (formerly								
The Law and Lady Lovelady) (136)	MGM	Greer Garson-Michael Wilding	July 20, '51	105m	July 21	938	A	A-2 Very Good
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51	58m				
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51	66m				A-1
Lemon Drop Kid, The (5018)*	Lippert	Bob Hope-Marilyn Maxwell	Apr. '51	91m	Mar. 17	758	AY	B Excellent
Let's Go Navy (5113)	Mono.	Bowery Boys	July 29, '51	68m	Aug. 4	966		A-1 Very Good
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov. '51	77m	Oct. 27	1073		B Good
Light Touch, The	MGM	Stewart Granger-Pier Angeli	Dec. '51	107m	Nov. 3	1094		B Good
Lilli Marlene (203) (Brit.)	RKO	Lisa Daniels-Hugh McDermott	July, '51	75m	July 28	946	AY	B Good
Lion Hunters, The (5109)	Mono.	Johnny Sheffield	Mar. 25, '51	75m	Apr. 21	(S) 811		
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming	Sept. '51	82m	Aug. 4	965	A	B Good
Little Giant	Realart	Abbott and Costello	(reissue) June 1, '51	91m	Mar. 2, '46			
Little Big Horn (5003)	Lippert	John Ireland-Lloyd Bridges	June 18, '51	85m	June 2	869		A-2 Very Good
Long Dark Hall, The (Brit.)	UA	Rex Harrison-Lilli Palmer	Apr. 10, '51	86m	Mar. 10	750	AY	A-2 Good
Longhorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	70m	Oct. 20	1066		Very Good
Lorna Doone (color) (336)	Col.	Barbara Hale-Richard Greene	June, '51	84m	May 26	862	A	A-2 Good
Lost Continent (5004)	Lippert	Cesar Romero-Hillary Brooke	Aug. 17, '51	85m	July 28	946		A-1 Average
Lost Planet Airmen (5031)	Rep.	Tristram Coffin-Mae Clarke	July 28, '51	65m				
Love Is Better Than Ever	MGM	Elizabeth Taylor-Larry Parks	Not Set	81m				
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct. '51	84m	Oct. 20	1066	AY	A-2 Good
MA and Pa Kettle Back on								
the Farm (117)	Univ.	Marjorie Main-Percy Kilbride	Apr. '51	81m	Mar. 24	765		A-1 Very Good
Macao	RKO	Robert Mitchum-Jane Russell	Nov. 17, '51		June 2	(S) 870		
Magic Carpet, The	Col.	Lucille Ball-John Agar	Oct. '51	84m	Sept. 29	1042		A-1 Good
Magic Face, The	Col.	Luther Adler-Patricia Knight	Aug. 8, '51	89m	Aug. 11	974	AY	B Fair
Man from Planet X, The	UA	Robert Clark-Margaret Field	Apr. 27, '51	70m	Mar. 17	758	AY	A-1 Good
Man With a Cloak, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. '51	81m	Oct. 6	1050		B Fair
Man With My Face, The	UA	Barry Nelson-Carole Matthews	June 8, '51	75m	May 19	853	A	B Very Good
The Maniacs on Wheels (Brit.)	IRO	Dirk Bogarde-Bonar Colleano	July 11, '51	72m	July 14	930		Good
Mark of the Renegade (color) (129)	Univ.	Ricardo Montalban-Cyd Charisse	Aug. '51	81m	July 28	945	AY	A-2 Good
Mask of the Avenger (color) (359)	Col.	John Derek-Jody Lawrence	July, '51	83m	June 30	913	AYC	A-1 Good
Massacre in the Orient	Realart	Leo Carrillo-Turhan Bey	(reissue) May 15, '51	60m				
Mating Season, The (5016)	Para.	Thelma Ritter-John Lund	Mar. 24, '51	101m	Jan. 13	661	AYC	B Excellent
Medium, The	Transfilm	Marie Powers-A. M. Alberghe	Not Set	85m	Sept. 15	1013		A-2 Excellent
Meet Me After the Show (C) (125)*	20th-Fox	Betty Grable-Macdonald Carey	Aug. '51	86m	Aug. 4	965	AYC	B Very Good
Men of the Sea (Brit.)	Astor	M. Lockwood-Roger Livesey	(reissue) May 15, '51	70m				
Million Dollars Pursuit (5028)	Rep.	Penny Edwards-Steve Flagg	May 30, '51	60m	June 2	869	A	A-2 Fair
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept. '51	91m	Aug. 4	965	AY	B Very Good
Mr. Ace	Astor	George Raft-Sylvia Sydney	(reissue) June 15, '51	85m	Aug. 31, '46			Very Good
Mr. Peek-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	74m	Sept. 22	1033	AY	A-2 Fair
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-Y. Doolan	Sept. 21, '51	76m	Aug. 18	982	AY	A-2 Fair
Mr. Belvedere Rings the Bell (124)*	20th-Fox	Clifton Webb-Joanne Dru	Aug. '51	87m	July 28	945	AY	A-2 Excellent
Mr. Imperium (color) (203)	MGM	Lana Turner-Elio Pina	Sept. '51	87m	May 12	845	AY	A-2 Fair
Mob, The	Col.	Broderick Crawford-Betty Bushler	Oct. '51	87m	Sept. 8	1006	AY	A-2 Good
Molly (formerly The Goldbergs)								
(5011)	Para.	Gertrude Berg-Phillip Loeb	Apr. '51	83m	Dec. 2	597	AYC	A-1 Very Good
Montana Desperado (5143)	Mono.	Johnny Mack Brown	June 24, '51	51m	July 28	(S) 947		A-1
Murder Without Crime	Stratford	Dennis Price-Joan Dowling	May 25, '51	80m				B
My Favorite Spy (5110)	Para.	Bob Hope-Hedy Lamarr	Dec. '51	93m	Oct. 6	1049		Excellent
My Forbidden Past (114)*	RKO	Robert Mitchum-Ava Gardner	Apr. 14, '51	81m	Mar. 31	784	A	B Good
My Friend Flicka (color) (152)	20th-Fox	Roddy McDowall-Preston Foster	(reissue) June, '51	89m	Aug. 10, '43			Good
NATIVE Son								
Nevada Badmen (5132)	Classic	Jean Wallace-Richard Wright	June 18, '51	95m	June 23	906		Good
Never Trust a Gambler (326)	Mono.	Whip Wilson-Fuzzy Knight	May 27, '51	58m	Apr. 28	(S) 818		
New Mexico	Col.	Dane Clark-Cathy O'Donnell	Aug. '51	79m	Oct. 6	1050	A	A-2 Good
Night Into Morning (formerly The	UA	Law Ayres-Marilyn Maxwell	Aug. 24, '51	76m	Dec. 30	(S) 644	AYC	A-2
People We Love) (130)								
No Highway in the Sky	MGM	Ray Milland-John Hodiak	June 8, '51	86m	May 19	853	A	A-2 Good
(formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct. '51	98m	July 21	937	AY	A-2 Very Good
No Place for Jennifer (Brit.)	Stratford	Rosamund Johns-Leo Genn	June 22, '51	89m	Aug. 4	966		B Fair



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No Questions Asked (132)	MGM	Arlene Dahl-Barry Sullivan	June 15, '51	81m	June 16	887	A	Good
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51	61m				
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	77m	Sept. 1	998	B	Fair
Odette (Br.)	UA	Anna Neagle-Trevor Howard	May 15, '51	105m	Jan. 6	653	A-2	Very Good
Oh! Susanna (color)								
(formerly The Goldentide) (5008)	Rep.	Rod Cameron-Adrian Booth	Mar. 28, '51	90m	Mar. 17	758	AY	A-2
Oklahoma Outlaws (5144)	Mono.	Johnny Mack Brown	Aug. 19, '51	56m			A-1	Good
Oliver Twist (Brit.) (828)	UA	Robert Newton-Alec Guinness	Apr. 27, '51	105m	May 5	825	AY	A-2
On Dangerous Ground (formerly Dark Highway)	RKO	Robert Ryan-Ida Lupino	Aug. '51		Nov. 4	(S) 554		
On Moonlight Bay (color) (029)*	WB	Doris Day-Gordon MacRae	July 28, '51	95m	July 14	929	AYC	A-1
On the Loose (202)	RKO	Joan Evans-Melvyn Douglas	Sept. 8, '51	74m	July 28	945	AY	A-2
On the Riviera (color) (115)*	20th-Fox	Danny Kaye-Gene Tierney	May '51	90m	Apr. 28	818	AYC	B
Only the Valiant (022)	WB	Gangney Peck-Barbara Payton	Apr. 21, '51	105m	Mar. 10	749	AY	A-2
PAINTED HILLS (color) (125)	MGM	Lassie-Bruce Cowling-Cary Gray	May 4, '51	69m	Mar. 24	765	AYC	A-1
Painting the Clouds With Sunshine (color) (105)	WB	Dennis Morgan-Virginia Mayo	Oct. 10, '51	87m	Sept. 8	1005	AY	A-2
Pandora and the Flying Dutchman (C) (Brit.)	MGM	James Mason-Ava Gardner	Nov. '51	123m	Oct. 13	1057	A	B
Pardon My French (French)	UA	Merle Oberon-Paul Henreid	Aug. 10, '51	81m	Sept. 8	1007	AY	A-2
Passage West (color) (5022)	Para.	John Payne-Arlene Whelan	July '51	80m	May 26	861	AY	A-2
Peking Express (5024)	Para.	Joseph Cotten-Corinne Calvet	Aug. '51	90m	June 23	905	AY	A-2
People Against O'Hara (201)	MGM	Sponcer Tracy-Diana Lynn	Sept. '51	102m	Aug. 25	959	AY	A-2
People Will Talk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept. '51	110m	Aug. 18	981	A	B
Pickup	Col.	Beverly Michaels-Hugo Haas	Aug. '51	78m	July 21	938	A	B
Pier 23 (5018)	Lippert	Hugh Beaumont-Richard Travis	May 11, '51	57m	May 19	854	B	Good
Pistol Harvest (205)	RKO	Tim Holt	Not Set	60m	July 28	946		A-1
Place in the Sun, A (5102)	Para.	M. Clift-E. Taylor-S. Winters	Sept. '51	122m	July 21	937	AY	A-2
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Sept. '51	86m	Aug. 11	974	A	Good
Portrait of Clare (Brit.)	Stratford	Richard Todd-Margaret Johnson	May 18, '51	94m				
Present Arms (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5, '51					
Prince Who Was a Thief, The (color) (126)	Univ.	Tony Curtis-Piper Laurie	July '51	88m	June 9	879	AY	A-2
Prison Break	Realart	Barton MacLane-C. Bennett (reissue)	June 15, '51	72m	July 23, '38			
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51	67m				
Prowler, The	UA	Van Heflin-Evelyn Keyes	May 25, '51	92m	Apr. 28	817	A	B
QUEBEC (5017) (color)	Para.	John Barrymore, Jr.-Corinne Calvet	Apr. '51	85m	Mar. 3	742	AY	B
Quo Vadis (color)	MGM	Robert Taylor-Deborah Kerr	Not Set	171m				
RACKET, The	RKO	Robert Mitchum-Lizabeth Scott	Oct. 6, '51	88m	Oct. 20	1065		Very Good
Raging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov. '51	93m	Oct. 13	1057		A-2
Raton Pass (021)	WB	Patricia Neal-Dennis Morgan	Apr. 7, '51	84m	Mar. 3	742	A	B
Rawhide (113)	20th-Fox	Tyrone Power-Susan Hayward	May '51	86m	Mar. 10	749	A	A-2
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	69m	Aug. 18	981	AY	A-1
Red Shoes, The (color) (Brit.)	UA	Moira Shearer-Anton Walbrook	Oct. 1, '51	133m	Oct. 23	4357	AY	B
Reluctant Widow, The	Fine Arts	Jean Kent-Guy Rolfe	Sept. '51	86m	Sept. 15	1014	A	A-2
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct. '51	79m	Sept. 29	1041	A	Very Good
Return of Frank James (color) (058)	20th-Fox	Henry Fonda-Gene Tierney (reissue)	July '51	92m				
Rhubarb (5103)	Para.	Ray Milland-Jan Sterling	Sept. '51	95m	Aug. 4	965	AYC	A-2
Rich, Young and Pretty (color) (138)	MGM	Jane Powell-Wendell Corey	Aug. 3, '51	95m	July 7	922	AY	A-2
River, The (color)	UA	Radha-Esmund Knight	Sept. 10, '51	99m	Sept. 8	1006	AYC	A-2
Roadblock (204)	RKO	Charles McGraw-Joan Dixon	Not Set	73m	July 28	948		Good
Roaring City (5016)	Lippert	Hugh Beaumont-Richard Travis	May 4, '51	60m	Sept. 22	1034		B
Rodeo King and the Sanorita (5053)	Rep.	Rex Allan	July 15, '51	67m	July 28	946	AY	A-2
Royal Wedding (color) (121)*	MGM	Fred Astaire-Jane Powell	Mar. 23, '51	92m	Feb. 10	705	AYC	A-2
SADDLE LEGION (117)	RKO	Tim Holt-Richard Martin	Apr. '51	61m	May 5	826	AYC	A-1
St. Benny the Dip	UA	Dick Haymes-Nina Foch	June 22, '51	80m	June 30	913		Good
Samson and Delilah (color) (510)	Para.	H. Lamarr-V. Mature-G. Sanders	Mar. 28, '51	128m	Oct. 22	57	AYC or AY	A-2
Santa Fe (color) (330)	Col.	Randolph Scott-Janis Carter	Apr. '51	89m	Apr. 28	817	AYC	A-1
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Sept. '51	111m	Aug. 25	989	AY	A-2
Savage Drums (5001)	Lippert	Sabu-Lita Baron	June 22, '51	70m	July 14	930	A	A-1
Scarif, The	UA	John Ireland-Mercedes McCambridge	Apr. 6, '51	86m	Mar. 24	764	A	A-2
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adela Mara	Nov. 6, '51	84m	Sept. 29	1042		Good
Sealed Cargo (118)	RKO	Dana Andrews-Claude Rains	May '51	90m	Apr. 28	817	AY	A-1
Second Woman, The	UA	Robert Young-Betsy Drake	Mar. 16, '51	91m	Jan. 27	690		Very Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug. '51	83m	June 30	913		Good
Secrets of Monte Carlo (5030)	Rep.	Warren Douglas-Lois Hall	June 20, '51	60m	June 23	907		Fair
Show Boat (color) (135)*	MGM	Kathryn Grayson-Howard Keel	July 13, '51	108m	June 9	877	AY	A-2
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec. '51	92m	Sept. 29	1042		Good
Sirocco (348)	Col.	Humphrey Bogart-Marte Toren	July '51	98m	June 9	878	A	B
Skpalong Rosenbloom	UA	Maxie Rosenbloom-Jackie Coogan	Apr. 20, '51	72m	May 26	862		A-1
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51	61m				
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Grey	Sept. 29, '51	78m	Oct. 20	1066		Good
Smoky (color) (043)	20th-Fox	Fred MacMurray-Anne Baxter (reissue)	June '51	87m				
Smugglers, The (Brit.)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct. '51	86m				
Smuggler's Gold (315)	Col.	Cameron Mitchell-Amanda Blake	May '51	64m	May 5	826	A	A-1
Smuggler's Island (color) (121)	Univ.	Jeff Chandler-Evelyn Keyes	May '51	75m	Apr. 14	802	AY	B
Snake River Desperadoes (366)	Col.	Charles Starrett-Smiley Burnette	May '51	54m	May 12	846	AY	A-1
So Long at the Fair (Brit.)	Col.	Jean Simmons-Dirk Bogarde	Mar. 29, '51	85m	Jan. 27	690	AY	A-2
Soldiers Three (126)	MGM	Stewart Granger-Walter Pidgeon	Apr. 20, '51	87m	Mar. 17	757	AYC	A-2
Something to Live For (5105)	Para.	Joan Fontaine-Ray Milland	Not Set					
Son of Dr. Jekyll	Col.	Louis Hayward-Jody Lawrence	Nov. '51	77m	Oct. 27	1074		A-2
South of Caliente (5151)	Rep.	Roy Rogers-Dale Evans	Oct. 15, '51	67m	Nov. 3	1095		Good
Stage From Amarillo (5156)	Mono.	Whip Wilson	Dec. 30, '51	55m				
Stagecoach Driver (5153)	Mono.	Johnny Mack Brown	July 15, '51	52m				A-1
Stardust and Sweet Music (form. Calendar Girl) (5029)	Rep.	William Marshall-Gail Patrick	June 15, '51	60m				

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Not'l Groups	RATINGS		Herald Review
				(S)	(M)		L. of D.		
Stop That Cab (5014)	Lippert	Sid Melton-Iris Adrian	Mar. 31, '51	60m	July 14	(S)930	A-1		
Storm Over Bengal (579)	Rep.	P. Knowles-Rochelle Hudson	(reissue) June 1, '51	65m	Nov. 12, '38				
Strangers on a Train (027)*	WB	Farley Granger-Ruth Roman	June 30, '51	101m	June 16	885 A	B	Excellent	
Starlift (109)	WB	All-Star Cast	Dec. 1, '51	103m	Nov. 3	1093		Good	
Strange Door, The (204)	Univ.	Charles Laughton-Boris Karloff	Dec. 1, '51	81m	Nov. 3	1094		Fair	
Streetcar Named Desire, A (104)	WB	Virvan Leigh-Marlon Brando	Sept. 29, '51	125m	June 16	885 A	B	Excellent	
Strictly Dishonorable (131)	MGM	Ezio Pinza-Janet Leigh	July 6, '51	95m	July 7	922 A	8	Good	
Strip, The (140)	MGM	Mickey Rooney-Sally Forrest	Aug. '51	85m	Aug. 11	974 AY	A-2	Very Good	
Submarine Command (5107)	Para.	William Holden-Nancy Olson	Nov. '51	87m	Sept. 1	998 AY	A-2	Good	
Sugarfoot (color) (016)	WB	Randolph Scott-Adale Jergens	Mar. 10, '51	80m	Feb. 3	697 AY	A-2	Good	
Sunny Side of the Street (color)	Col.	Frankie Laine-Tony Arden	Sept. '51	71m	Sept. 1	998	A-1	Good	
Superman and the Mole Men (5030)	Lippert	George Reeves-Phyllis Coates	Nov. 16, '51						
TAKE Care of My Little Girl (color) (119)*									
	20th-Fox	Jeanne Crain-Jean Peters	July, '51	93m	June 16	887 AY	A-2	Very Good	
Tales of Hoffmann (color)	Lopert	Moir Shearer-Robert Helpmann	Roadshow	138m	Apr. 7	793 AY	A-2	Excellent	
Tales of Robin Hood (5008)	Lippert	Robert Clarke-Mary Hatcher	Nov. 30, '51						
Tell Target, The (139)	MGM	Dick Powell-Paula Raymond	Aug. '51	78m	Aug. 4	966 AYC	A-1	Good	
Ten Is Coming, The (108)	WB	Steve Cochran-Marie Aldon	Nov. 17, '51	90m	Nov. 3	1094		Good	
Tarzan's Peril (172)	RKO	Lex Barker-Virginia Huston	Mar. 10, '51	79m	Mar. 24	766 AYC	A-1	Good	
Ten Tall Men (color)	Col.	Burt Lancaster-Jody Lawrence	Dec. '51	97m	Oct. 27	1073		Good	
Teresa (137)	MGM	Pier Angeli-John Ericson	July 27, '51	105m	Mar. 10	750 AYC	A-2	Good	
Texas Never Cry (352)	Col.	Gene Autry-Gail Davis	Mar. '51	70m	Mar. 10	750 AYC	A-1	Good	
Texas Carnival (color) (205)	MGM	Esther Williams-Howard Keel	Oct. '51	77m	Sept. 15	1013	A-2	Very Good	
Texas Lawmen (5146)	Mono.	Johnny Mack Brown	Dec. 2, '51	54m					
Texas Rangers (325) (color)	Col.	George Montgomery-Gale Storm	Aug. '51	74m	June 9	878 A	A-1	Good	
That's My Boy (5026)*	Para.	Dean Martin-Jerry Lewis	Aug. '51	98m	June 16	886 AY	A-2	Very Good	
Thing, The (174)*	RKO	Kenneth Tobey-Margaret Sheridan	Apr. '51	87m	Apr. 7	793 A	A-2	Good	
This Is Korea (color)	Rep.	Aug. 10, '51	50m	Sept. 1	997 AY	A-1	Excellent		
Three Steps North	UA	Lloyd Bridges-Lea Padovani	June 15, '51	85m	July 7	922 A	A-2	Good	
Thunder in God's Country (5082)	Rep.	Rex Allen-Mary Ellen Kay	Apr. 8, '51	67m	Apr. 21	810 AYC	A-1	Good	
Thunder on the Hill (133)	Univ.	Claudette Colbert-Ann Blyth	Sept. '51	84m	Aug. 11	973 AY	A-2	Good	
Thunderhead, Son of Flicka (color) (151)	20th-Fox	Roddy McDowell-Preston Foster	(reissue) June, '51	78m	Feb. 3, '45			Good	
Time of Their Lives	Realtar	Abbott and Costello	(reissue) June 1, '51	82m	Aug. 17, '46			Excellent	
Tokyo File 212 (175)	RKO	Florence Marly-Robert Payton	May, '51	84m	Apr. 21	810 AY	B	Fair	
Tom Brown's School Days (Brit.)	UA	John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	A-1	Good	
Tomorrow Is Another Day (103)	WB	Ruth Roman-Steve Cochran	Sept. 22, '51	90m	Aug. 11	973 A	A-2	Very Good	
Tony Draws a Horse (British)	Fine Arts	Cecil Parker-Anne Crawford	May 14, '51	90m	May 26	862 A		Very Good	
Too Young to Kiss	MGM	Van Johnson-June Allyson	Nov. '51	91m	Oct. 27	1073		Good	
Trio (Brit.) (5030)	Para.	J. Hayer-N. Patrick-J. Simmons	June, '51	91m	Oct. 14	517 AY	A-2	Excellent	
Try and Get Me (formerly Sound of Fury)	UA	Frank Lovejoy-Kathleen Ryan	May 4, '51	92m	Dec. 9	605 A	A-2	Excellent	
Two Dollar Bettor	Realtar	John Lital-Marie Windsor	Sept. '51	63m	Oct. 6	1050		Good	
Two Gals and a Guy	Col.	Janis Paige-Robert Alda	Aug. 31, '51	70m	June 23	906 A	A-2	Fair	
Two of a Kind (350)	Col.	Lizabeth Scott-Edmond O'Brien	July, '51	75m	June 23	905 A	B	Good	
Two Tickets to Broadway (color)	RKO	Tony Martin-Janet Leigh	Oct. 20, '51	106m	Oct. 20	1066		Excellent	
UNKNOWN Man, The (form. Behind the Law)									
	MGM	Walter Pidgeon-Ann Harding	Nov. '51	86m	Oct. 20	1065		Good	
Unknown World (5101)	Lippert	Bruce Kellogg-Marilyn Nash	Oct. 26, '51	71m	Nov. 3	1094		Good	
Up Front (118)*	Univ.	David Wayne-Tom Ewell	Apr. '51	92m	Mar. 3	741 AYC	A-1	Very Good	
Utah Wagon Train (5054)	Rep.	Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095		Good	
VALENTINO (color) (320)									
	Col.	Tony Dexter-Eleanor Parker	Apr. '51	102m	Feb. 17	713 AY	B	Excellent	
Valley of Fire	Col.	Gene Autry	Nov. '51						
Varieties on Parade (5020)	Lippert	Jackie Coogan	July 20, '51		July 28	(S)947	A-1		
Vengeance Trail	Mono.	Bill Elliott-Peggy Stewart	Not Set		Aug. 18	(S)982			
Volcano (Ital.)	UA	Anna Magnani-Geraldine Brooks	May 1, '51	110m	Feb. 17	(S)714 A	B		
WANTED: Dead or Alive (5154)									
	Mono.	Whip Wilson	Sept. 9, '51	59m			A-1		
Warden of the Big House	Realtar	V. McLaglen-Jackie Cooper	(reissue) June 15, '51	78m					
Warpath (color) (5025)	Para.	Edmond O'Brien-Dean Jagger	Aug. '51	95m	June 2	869 AY	A-2	Very Good	
Well, The	UA	Henry Morgan, Barry Kelly	Sept. 10, '51	85m	Sept. 8	1005 AY	A-2	Excellent	
Wells Fargo Gunmaster (5061)	Rep.	Allan "Rocky" Lane	May 15, '51	60m	May 19	855 AY	A-1	Good	
Westward the Women	MGM	Robert Taylor-Denise Darcel	Nov. '51	118m					
When I Grow Up	UA	Robert Preston-Martha Scott	Apr. 20, '51	90m	Apr. 14	801 AY	A-1	Very Good	
When the Redskins Rode (C) (339)	Col.	John Hall-Mary Castle	May, '51	78m	May 12	846 AY	A-2	Good	
When Worlds Collide (5106) (color)	Para.	Richard Derr-Barbara Rush	Nov. '51	81m	Sept. 1	998	A-2	Very Good	
Whip Hand	RKO	Elliot Reed-Carla Balanda	Not Set	82m	Oct. 27	1075		Fair	
Whirlwind (354)	Col.	Gene Autry-Gail Davis	Apr. '51	70m	Apr. 7	793 AYC	A-1	Good	
Whistle at Eaton Falls, The	Col.	Lloyd Bridges-Dorothy Gish	Aug. '51	96m	Aug. 4	966 AY	A-1	Very Good	
Whistling Hills (5145)	Mono.	Johnny Mack Brown	Oct. 7, '51	58m					
Wooden Horse, The (Brit.)	Snader	Leo Genn-David Tomlinson	Aug. 28, '51	98m	Sept. 8	1006	A-2	Very Good	
YELLOWFIN (formerly Bluefin) (5108)									
	Mono.	Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S)982	A-1		
Yes Sir, Mr. Bones (5019)	Lippert	All-Star Minstrel Show	July 13, '51		Aug. 11	(S)975			
You Never Can Tell (132)	Univ.	Dick Powell-Peggy Dow	Sept. '51	78m	Aug. 25	989 AYC	A-1	Good	
You're in the Navy Now (formerly U.S.S. Teakettle) (110)	20th-Fox	Gary Cooper-Jane Greer	Apr. '51	93m	Mar. 3	743 AY	A-2	Very Good	
Yukon Manhunt (5123)	Mono.	Kirby Grant-Margaret Field	July 12, '51		July 20	(S)947 AY	A-1		

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